N. B. Loomis

No. 73 Bromfield

THE

SELF-INSTRUCTOR

IN

Musical Composition

AND

THOROUGH BASS:

CONSISTING OF COPIOUS RULES AND ILLUSTRATIONS IN MUSICAL COMPOSITION, AND PLAYING THE ORGAN AND PIANO FORTE BY FIGURES,

TOGETHER WITH

A COMPLETE TRANSLATION OF SCHNEIDER'S CELEBRATED WORK

ON ARRANGING FOR THE

FULL ORCHESTRA AND MILITARY BAND,

WITH NOTES.

BY I. B. WOODBURY,
Organist and Director of the Music at Rutgers' St. Church, N. Y.

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PREFACE.

In presenting to the public this new work on the Science of Music, the Author would say that it is the result of much experience during the last eight or ten years, in teaching both classes and private pupils. He has felt the need of a system more comprehensive than his former treatise on Harmony (published some years since), to the usefulness of which he has received the most flattering testimony, from some of the most eminent in the musical profession. He trusts that the rules, as laid down in this volume, will be found copious without being prosy, and the examples sufficiently extensive for all useful purposes.

The scales for all the instruments, particularly those for the horns, trumpets, and clarionets, will afford the beginner great assistance; and the author feels assured that all "stumbling-blocks" on this point are removed in this theory."

In the works that have been republished in this country on playing by figures (thorough base), the rules are not so well adapted to the wants of the class of players that perform our common church psalmody as could be wished. This is easily accounted for in the difficult music that in Europe is often set in thorough base, while in this country none but the plainest psalm tunes are figured. The rules, as laid down in this book, have been used by the author with gratifying success, and he therefore can recommend them with confidence, as all that are necessary for the purpose for which they were designed.

Of the translations from Schneider, too much cannot be said in their praise. The hints throughout, on composition, &c., although somewhat in reference to the orchestra, may be studied to great advantage by the pupil, even should his whole ambition be to compose in plain choral style.

The chapters on Double Counterpoint and Fugue are features found in no other work published in this country; and although the subject is but just touched upon, yet the author would fain believe that there is enough for a work of this kind, and sufficient to call the attention of the musical student to these very useful studies in the science of music. The amount of matter quite doubles that found in most books of the same size; and although the type is small, yet its beauty and plainness will enable the reader to peruse it without difficulty.

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MUSICAL COMPOSITION

AND

THOROUGH BASS.

BY I. B. WOODBURY.

LESSON 1.

Introduction.

MUSICAL COMPOSITION is one of the most interesting studies to the student in music; one of which no one should be ignorant who makes any pretence to being a musician.

Singers, as well as instrumental performers, should understand this branch of our art, in order to perform intelligently; for although we may, by constant repetition, become accustomed to certain progressions in Harmony and Counterpoint, yet we hesitate not to say that a few months of study will accomplish more than years of hearing.

Indeed, we may never become great composers, but there are few who may not become competent to arrange melodies in good taste and classical exactness, by the study of a few months, even without the help of an instrument or teacher, although both assist in developing the ideas of a student.

The pupil is reminded, that every chord and interval should be thoroughly analyzed before leaving it. The neglect to understand perfectly the minutiæ of Harmony, is a rock upon which many founder; as, when they find themselves perplexed by any difficulty, they too often pass on until they get so far in the labyrinths of uncertainty and confusion, that they give up in despair, and speak of the study of Harmony and Counterpoint as difficult and perplexing.

REMARK.—We use the term Musical Composition in a comprehensive manner, embracing Counterpoint, Thorough Bass, Harmony, &c.

Intervals.

An interval is the distance from one sound to another, counted either from above or below any given letter, and the number of intervening letters determines the size of the interval. Thus, the interval from C to D is a major second; from C to E a third; C being one, D two, and E three, &c.

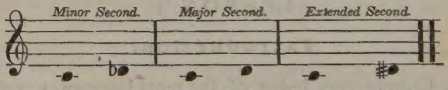
The smallest interval that is used practically, is from any given letter to the same made flat or sharp, and is termed a chromatic interval. Thus, from C to C sharp, or from C to C flat, are chromatic intervals.

REMARK.—Be careful to distinguish between a minor second and chromatic interval, for although they sound alike on the piano forte and most keyed instruments, yet their treatment in harmony is essentially different.

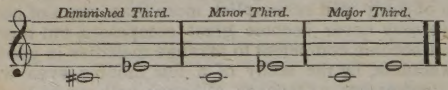
LESSON II.

Continuation of Intervals.

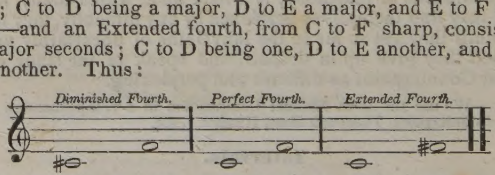
THERE are in common use three intervals of the second, viz.: a minor second, from C to D flat, a major second, from C to D, and an extended second, from C to D sharp—written thus:



The three thirds are a Diminished third, from C sharp to E flat, consisting of two minor seconds, C sharp to D being one, and D to E flat another;—a Minor third, from C to E flat, consisting of one major and one minor second, C to D being the major, and D to E flat the minor second;—and a Major third from C to E, consisting of two major seconds, C to D being one, and D to E the other. Thus:

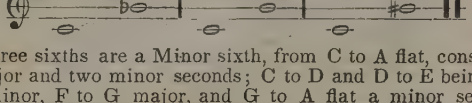


The three fourths are a Diminished fourth, from C sharp to F, consisting of two minor and one major second; C sharp to D being a minor second, D to E a major second, and E to F a minor second;—a Perfect fourth, from C to F, consisting of two major and one minor seconds; C to D being a major, D to E a major, and E to F a minor second;—and an Extended fourth, from C to F sharp, consisting of three major seconds; C to D being one, D to E another, and E to F sharp another. Thus:

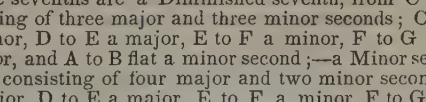


The three fifths are a Diminished fifth, from C to G flat, consisting of two major and two minor seconds; C to D and D to E being each a major second, E to F and F to G flat each a minor second;—a Perfect fifth, from C to G, consisting of three major and one minor

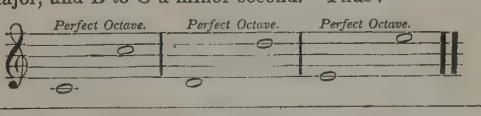
seconds; C to D and D to E being major seconds, E to F a minor, and F to G a major second;—and an Extended fifth, from C to G sharp, consisting of two major, one minor, and an extended second; C to D and D to E being major, E to F a minor, and F to G sharp an extended second. Thus:



The three sixths are a Minor sixth, from C to A flat, consisting of three major and two minor seconds; C to D and D to E being major, E to F minor, F to G major, and G to A flat a minor second;—a Major sixth from C to A, consisting of four major and one minor seconds; C to D and D to E being major, E to F a minor, F to G and G to A major seconds;—an Extended sixth, consisting of three major, one minor, and an extended second; C to D and D to E being major, E to F a minor, F to G a major, and G to A sharp an extended second. Thus:



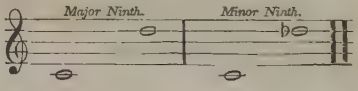
The three sevenths are a Diminished seventh, from C sharp to B flat, consisting of three major and three minor seconds; C sharp to D being a minor, D to E a major, E to F a minor, F to G a major, G to A a major, and A to B flat a minor second;—a Minor seventh, from C to B flat, consisting of four major and two minor seconds; C to D being a major, D to E a major, E to F a minor, F to G a major, G to A a major, and A to B flat a minor second;—and a Major seventh, from C to B, consisting of five major and one minor second; C to D and D to E being major, E to F a minor, F to G, G to A, and A to B, major seconds. Thus:



The perfect octave* consists of five major and two minor seconds; C to D and D to E being major, E to F a minor, F to G, G to A, and A to B major, and B to C a minor second. Thus:

* We make no account of the Extended and Diminished octaves, as they are seldom used, except as passing notes.

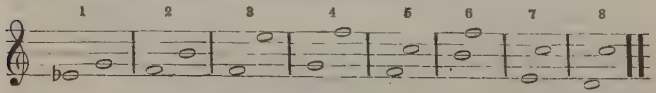
The ninths are a Major ninth, from C to D natural, consisting of six major and two minor seconds; C to D and D to E being major, E to F a minor, F to G, G to A, and A to B major, B to C a minor second, and C to D a major second; a minor ninth from C to D flat, consisting of five major and three minor seconds; C to D and D to E being major, E to F minor, F to G, G to A, A to B major seconds, and B to C, C to D flat, minor seconds.



LESSON III.

Continuation of Intervals.

ALTHOUGH we have taken C as the starting point of all the above intervals, yet it does not follow that we cannot get the same intervals on any other degree of the scale. *They can be procured on every letter of the chromatic scale.* Here are a few examples.



Example No. 1 is a Major Third, E flat to F being a major second, and F to G a major, and two major seconds constituting the third. Example No. 2 is an Extended Fourth; F to G, G to A and A to B being each a major second, and three major seconds constituting the extended fourth. Example No 3 is a Major Seventh; F to G, G to A and A to B being each major, B to C minor, and C to D and D to E major seconds, and five major and one minor second constituting a major seventh. Ex. No. 4 is a Minor Seventh. Ex. No. 5 is a Perfect Fifth. Ex. No. 6 is a Diminished Fifth; B to C being minor, C to D and D to E major, and E to F a minor second. Ex. No. 7 is a Minor Sixth. No. 8 a Minor Seventh.

REMARK.—The pupil will take notice that it is of no consequence whatever, if the order of seconds is not preserved in the different intervals. For example: in a Minor Third, the minor second may occur between one and two, or between two and three; and so with any other interval.

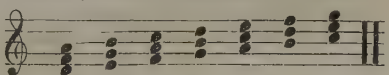
All of the intervals should be written out on *every* degree of the Chromatic Scale, and not be put off with the satisfactory thought, "O I understand it all!" Remember, if it is understood, it will cost but a few minutes, at most, to put it on paper.

LESSON IV.

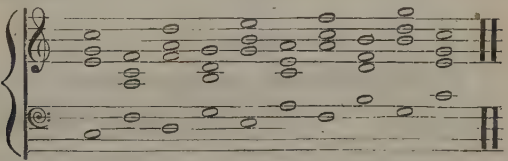
Harmony, or Combination of Sounds.

When two or more sounds are heard together, written on different degrees of the staff, they constitute what we term Chords.

Chords have various names, according to the number and kind of interval constituting each. The most simple combination of sounds, called the Common Chord, being the third and fifth of any given letter, may be formed on every degree of the scale. Thus:



more commonly written, particularly in compositions of more than three parts, thus:



the highest sound being a duplicate of the lowest.

As remarked above, the names of these chords are determined by the kind and number of intervals constituting them. The Common Chord, founded on C,* consists of a major third, from C to E, a perfect fifth from C to G, and a perfect octave from C to C. Where this order of intervals occurs, it is termed the Major Common Chord. The Common Chord founded on D consists of a minor third from D to F, a perfect fifth from D to A, and a perfect octave from D to D. This combination is termed a Minor Common Chord. The Chord founded on E is a minor third from E to G, a perfect fifth from E to B, and a perfect octave from E to E. This order of intervals is the same as the last; hence the same name is given, viz.: a Minor Chord. The Chord founded on F is a major third from F to A, a perfect fifth from F to C, and a perfect octave from F to F. This combination is the same as that founded on C; hence it is also termed a Major Common Chord. The Chord founded on G is a major third from G to B, a perfect fifth from G to D, and a perfect octave from G to G, the order of intervals being the same as that founded on C and F, viz.: a Major Common Chord. The Chord founded on A is a minor third from A to C, a perfect fifth from A to E, and a perfect octave from A

* A Chord is said to be founded on its lowest letter.

to A, being the same as those founded on D and E, viz.: a Minor Common Chord. The Chord founded on B is a minor third from B to D, a diminished fifth from B to F, and a perfect octave from B to B. This combination is termed a Diminished Common Chord, and is the only one in the Diatonic Scale.

The pupil will notice that we have three Major, and three Minor Common Chords, and one Diminished in the Diatonic scale. He will also name the degrees on which the different chords are placed, and transpose them in all the keys. It is particularly important that this as well as succeeding exercises should be transposed more or less, in order to acquire a readiness in writing in the different keys. The natural key is used mostly in writing examples, as it enables the beginner to comprehend more clearly the first starting points. But after these *starting* points are understood, *every exercise should be* transposed, until the pupil can write with facility in any key. See remark on page.

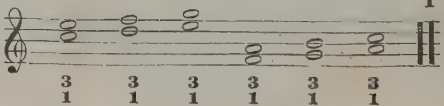
LESSON V.

Of Figuring Chords, or Thorough Bass.

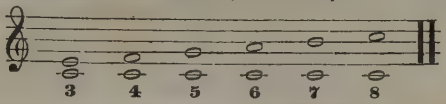
It is quite common for persons in this country to understand the figuring of chords so as to play the Organ or Piano Forte, and not understand Harmony and Counterpoint. This may do for those who are satisfied to play so mechanically, but to the ambitious student, the little extra time required to learn Counterpoint, as well as Thorough Bass, will be no draw-back. In playing the Organ, a knowledge of musical composition is of more importance than most people imagine. We will not say it is absolutely necessary, for one may learn to play by dint of practice pieces of music on almost any instrument without knowing a single note; yet still this does not prove that they could not play better if they understood the characters used in writing music so as to read readily at sight.

Remark.—Many an Organist labors under the greatest disadvantage, by not understanding harmony and counterpoint. Besides being constantly liable to play false harmonies, he never has the satisfaction of knowing that he is right, and is constantly liable to be criticised and ridiculed even by those who know but little more than himself. To those who understand Musical Composition thoroughly, playing by figures is mere child's play.

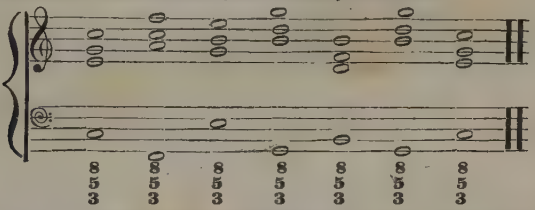
Chords are figured by counting the letters from any one given sound to those above it. For example, from C to E is a third, C being one, D two and E three; hence, if figured in full it would be $\frac{3}{1}$ thus:



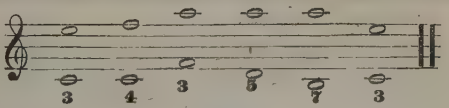
the notes that are written being figured. As a general thing, however, the figuring of the lowest sound of any chord is omitted, the third being merely figured 3, the fourth 4, the fifth 5, &c. Thus:



The Common Chords when figured usually stand thus:



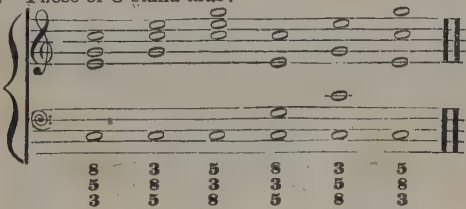
there being no difference in the figuring of either major, minor or diminished common chords. The pupil will also take notice that the letter E is always figured as the third from C; F as the fourth from C, &c., whether written on the fourth or an octave from the fourth. Thus:



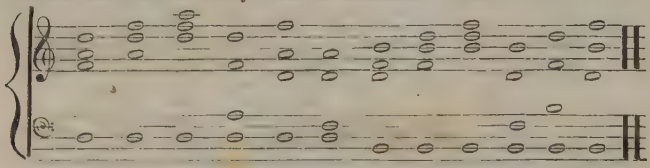
LESSON VI.

Of the Different Positions of the Common Chord.

As we remarked in our last lesson, every letter has a Common Chord founded on it. We vary these chords by changing the three upper parts; and when these changes occur they are termed the different positions of the chord. To every letter we have six different positions. Those of C stand thus:



The first three being called *close* harmonies and the last three *dispersed* harmonies. In playing by figures, the first three are generally used; in composition the last three. The first three positions are procured by inverting the lowest note of the three upper parts an octave higher. For example: in the first position we have in the upper parts E. G and C; by placing E an octave higher, we have the second position, and in the second position, by placing the lowest letter G an octave higher, we obtain the third position. The fourth position is procured by placing the G in the first position an octave lower. The fifth position is obtained by placing the C in the second position an octave lower; and the sixth position, by placing the E in the third position an octave lower. These rules will apply to the different positions of the common chord of every letter in the scale. Thus:



☞ *Transpose in all the scales.*

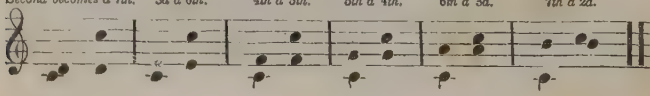
The Common Chord is seldom figured, and when done it is simply to contradict some preceding chord; but even this is rarely or never necessary, for to omit it would be as well as to insert it. After a unison passage, however, it may be well to insert the sign of the common chord; and either a single one or more of the figures may be used for that purpose.

If an accidental is used to sharp, flat, or make natural, a third, one of these signs is used, being placed under the chord.

LESSON VII.

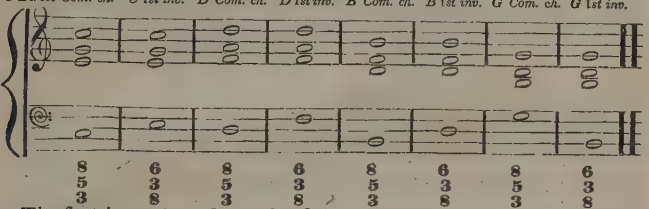
Inversions of Intervals.

The inversion of intervals takes place when the lower sounds are inverted an octave; for example, the second becomes a seventh by inversion, the third a sixth, the fourth a fifth, the fifth a fourth, the sixth a third, and the seventh a second. Thus:

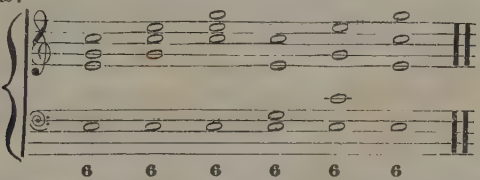


By inverting all the intervals given in Lesson No. II., the pupil will readily perceive that any minor interval becomes major; any major, minor; and any extended interval, diminished.

The first inversion of the Common Chord is procured by placing the lower sound of the chord direct a third higher. Thus:



The first inversion of any chord is susceptible of six different positions thus:



In the inversion of chords we have what is termed the *fundamental* or *root* Bass and the real Bass. It is absolutely necessary that the pupil should comprehend this at the very outset, as all after instruction will be in vain, if this is not understood. To find the root bass of the first inversion of any common chord, it is necessary to *refer back* a third. For example, if we suppose F to be the first inversion of some letter, we refer back a third, and find D to be its root, and we speak of it as the first inversion of D. Questions like the following may be put to the learner. What is the root to G, considering it as the first inversion to some letter? *Answer.* E—because it is its third below. What is the root to A? to B? to C? &c.

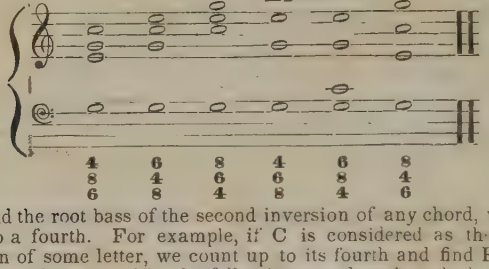
When all the above is perfectly understood, *and not until then*, the pupil may go on to the second inversion of the Common Chord.

REMARK.—The teacher is advised to say but little about the doubling of the third, as it will save confusion to introduce it later, in the lesson on Duplication of Sounds.

LESSON VIII.

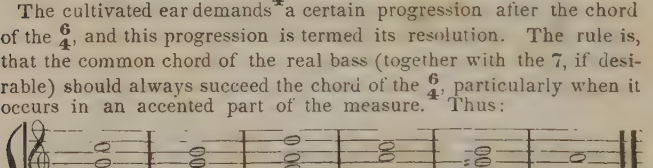
Of the Second Inversion.

The second and last inversion of the common chord is procured by moving the bass up a fifth, and has six different positions. Thus:



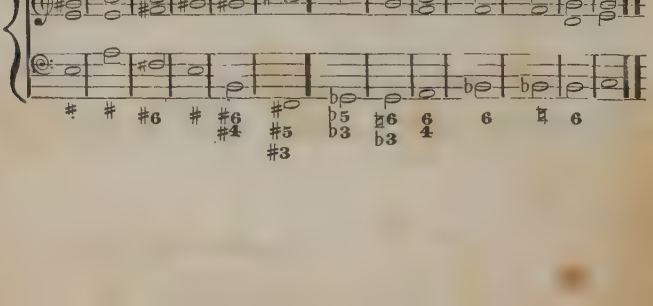
To find the root bass of the second inversion of any chord, we must count up a fourth. For example, if C is considered as the second inversion of some letter, we count up to its fourth and find F, which is its root. Questions like the following may here be asked. If D is the second inversion of some letter, what is its root? *Answer.* G—because it is the fourth from D. What is the root of E? *Ans.* A? What is the root of F? *Ans.* B, &c. The second inversion is always figured, and the figures $\frac{6}{4}$ are used to designate the chord.

The cultivated ear demands a certain progression after the chord of the $\frac{6}{4}$, and this progression is termed its resolution. The rule is, that the common chord of the real bass (together with the 7, if desirable) should always succeed the chord of the $\frac{6}{4}$, particularly when it occurs in an accented part of the measure. Thus:



The learner should write out both inversions on every degree of the scale, together with the six different positions.

A sharp, flat, or natural placed under a chord always refers to the third; but when placed before a figure it affects only the sound which the figure represents. Thus:



LESSON IX.

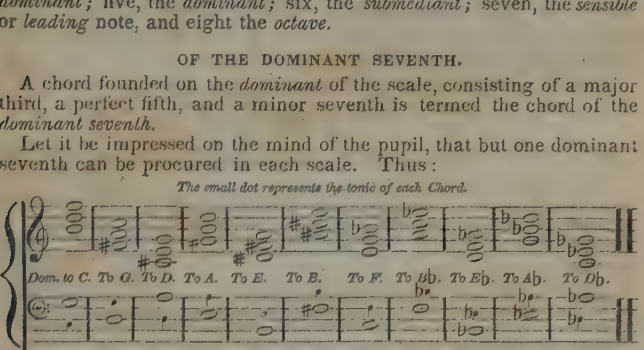
Of the Diatonic Scale and Dominant Seventh.

THE terms applied to the different sounds of the scale are, to one, the *tonic*; to two, the *supertonic*; to three, the *mediant*; four, the *subdominant*; five, the *dominant*; six, the *submediant*; seven, the *sensible* or *leading* note, and eight the *octave*.

OF THE DOMINANT SEVENTH.

A chord founded on the *dominant* of the scale, consisting of a major third, a perfect fifth, and a minor seventh is termed the chord of the *dominant seventh*.

Let it be impressed on the mind of the pupil, that but one dominant seventh can be procured in each scale. Thus:



The answers to questions like the following will prove this. If we take C as one, what will be its major third? *Ans.* E; C to D and D to E being major seconds, and therefore constituting a major third. What will be the perfect fifth to C? *Ans.* G; C to D and D to E being major seconds, E to F a minor, and F to G a major second; three major and one minor second constituting the perfect fifth. What is the interval from C to B? *Ans.* A major seventh, there being five majors and one minor second. What should have been the seventh in order to make it a dominant? *Ans.* A minor seventh. If we had made it a minor seventh, by flatting B, to what would it have been the dominant? *Ans.* To F. How do we find the tonic to any dominant? *Ans.* By referring up a perfect fourth. If D is taken as a root, what would be its major third? *Ans.* F sharp. What would be its perfect fifth? *Ans.* A. Its minor seventh? *Ans.* C. To what is D the dominant? *Ans.* To G. What is the major third to E? *Ans.* G sharp. What is its perfect fifth? *Ans.* B. What is the minor seventh to E? *Ans.* D. What letter is this chord the dominant to? *Ans.* A. What is the major third to F? *Ans.* A. What is the perfect fifth to F? *Ans.* C. What is its minor seventh? *Ans.* E flat. To what would this chord be the dominant? *Ans.* to B flat; because that letter is the perfect fourth above F. What is the major third to A? *Ans.* C sharp. What is its perfect fifth? *Ans.* E. What is its minor seventh? *Ans.* G. To what tonic is this chord the dominant? *Ans.* To D. What is the major third to B? *Ans.* D

sharp. What is its perfect fifth? *Ans.* F sharp. What is its minor seventh? *Ans.* A. To what tonic is this chord the dominant? *Ans.* To E; because E is the perfect fourth to B.

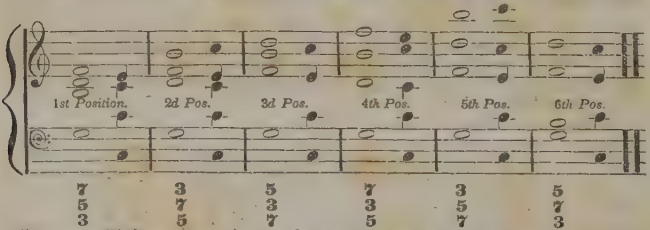
The pupil will readily perceive that no combination of sounds representing the chord of the Dominant Seventh (viz., a major third, a perfect fifth, and a minor seventh), could be procured on any letter of the scale, without the use of either flats or sharps; and of course when a flat or sharp is introduced in this chord, a transition takes place into some other key beside that of C; hence it must be a dominant to some other key, as has been shown above.

LESSON X.

Of the Resolution of the Dominant Seventh.

After a chord of the Dominant Seventh, the cultivated ear requires a certain progression or resolution of the different sounds, according to rules established by the best masters. The following rules should be committed to memory. 1. The Root or lowest sound of the chord ascends a perfect fourth, or descends a perfect fifth to the tonic. 2. The Major Third ascends a minor second. 3. The Perfect Fifth descends a major second. 4. The Minor Seventh descends a minor second.

Here we have all the different positions with their resolutions. The black notes are the chord to which the seventh resolves. Thus:



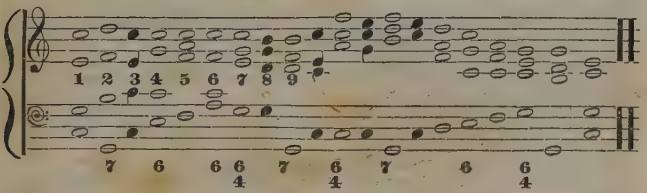
Remark.—There are exceptions to the above rules, but we shall not notice them at present, as they come under what is termed the free school.

It is seldom that the chord of the seventh is figured in full, the figure 7 alone being used. Questions like the following should be answered. In the chord of the dominant seventh to C, to what letter does G, its root, ascend or descend? *Ans.* To C, its tonic. How much does its major third ascend? *Ans.* A minor second to C. How much does its perfect fifth descend? *Ans.* A major second to C. How much does its minor seventh descend? *Ans.* A minor second to E.

Remark.—The student should always remember that when we speak of the dominant of any letter, it is the fifth from the letter named. For example: if we should

speak of the dominant to C, we should think of G; or of the dominant of G, we refer to D, &c.

The chord of the dominant seventh should be written in all the keys with its six different positions, after which the pupil should write exercises like the following, analyzing them, &c. Thus:

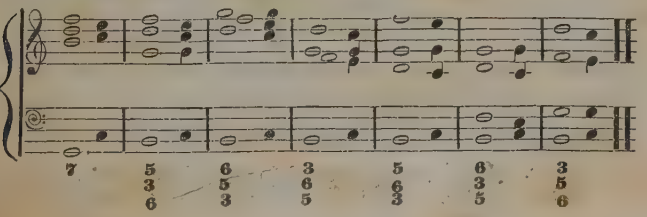


The succeeding questions may be answered. What chord is No. 1? *Ans.* The fourth position of common chord of C. What is the chord No. 2? *Ans.* The chord of the dominant seventh to C as it is founded on G which is the dominant to C, and consists of a major third, a perfect fifth, and a minor seventh. What chord is No. 3? *Ans.* The resolution of the preceding chord. What is No. 4? *Ans.* The first inversion of the common chord of C. How do you know that it is the chord of the sixth? *Ans.* Because if figured out in full, we have the figures $\frac{6}{3}$. What are the remaining chords? *Ans.* No. 5 is the common $\frac{3}{6}$ chord of F, 3d position. No. 6 is the first inversion of F. No. 7 is the second inversion of C, and the succeeding chord is its resolution.

LESSON XI.

Of the First Inversion of the Dominant Seventh.

The chord of the Dominant Seventh is susceptible of three inversions. The first is procured by moving the bass up a third (as in the common chord), and it has six different positions, the black notes representing the resolution. Thus:



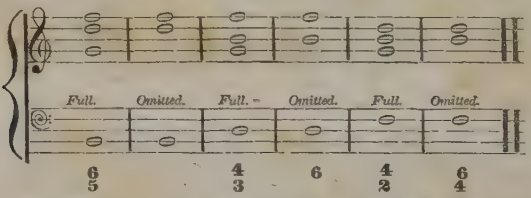
It will be perceived by the learner, that the resolution of the sounds in the second inversion is the same as in the seventh direct, with the exception of the root which is G. Hence the following rule. *Whenever the Root of the Chord is taken in any other part beside the bass, then it may remain.*

REMARK.—The above rule will hold good in all the inversions, yet we would not be understood to say that it *must* remain, as the ear is satisfied if it ascends or descends to the tonic, as in the resolution of chord direct.

The student will notice that the letter on which the bass is written, when it moves up from the chord direct, in all the inversions, is omitted in the upper parts and the letter which the bass leaves is taken up by some one of them; or in other words, *no one letter* is doubled in the chord of the seventh.

Questions like the following may be asked. How much does the bass ascend in the first inversion of the chord of the seventh? *Ans.* A major third. If B is the real bass in the first inversion, what will be its root? *Ans.* G, because it is the major third below. What do you understand by the *real* bass? *Ans.* The lowest sound of the chord. What do we mean by the *fundamental* or *root* bass? *Ans.* In the inversions of the chord of the Dominant Seventh (it matters not what key it may be in), the root or fundamental bass is always the dominant of the tonic; or in other words, the fifth of the scale.

REMARK.—The Root Bass must always be heard in some one part; if not, the chord is no longer the chord of the seventh. For example: if the root bass in the first inversion of the seventh is omitted, we shall have nothing more nor less than the common chord of B. In the second inversion, by omitting the fundamental bass, we have the first inversion of the common chord of B; and in the last inversion, the second inversion of the common chord of B. Thus:



For the sake of convenience in analyzing the exercises, the pupil will understand that in musical compositions of four parts, the lowest part is usually termed the Bass, the next the Tenor, the next the Alto, and the highest the Soprano. The Alto and Tenor are termed the intermediate parts, and the Bass and Soprano, the two extreme parts.

REMARK.—The figuring of the first inversion of the Dominant Seventh is abbreviated to **6** in all the different positions.

The 5 three last positions of both the seventh and the common chords are termed *dispersed*, and the first three *close* harmonies.

Questions. Which part takes the root bass in the first position? (See Exercise above.) The Tenor, as it is on G, the dominant to C.

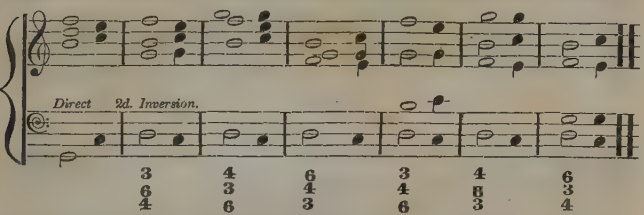
Which part takes it in the second position? The Soprano. Which in the third? The Alto, &c.

Transpose in all the keys, and question as above, until perfect familiarity is acquired.

LESSON XII.

Of the Second Inversion of the Dominant Seventh.

THE second inversion of the Seventh is procured by placing the Bass up a perfect fifth; and it has six different positions. Thus:



The resolution of the Chord is precisely the same as in the first inversion, viz.: the G remains; the third from the root, which is B, ascends a minor second; and the fifth from the root, which is D, descends a major second; and the seventh from the root, which is F, descends a minor second.

REMARK.—In figuring *any* chord we count from the real bass although we often find it necessary or convenient to count from the root in order to analyze the chord thoroughly, as was done above.

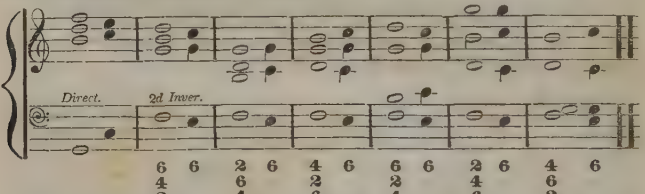
Questions. In the second inversion of the Seventh, how much is the root elevated? A perfect fifth. What is the root to D? G. What is the real bass in the second inversion of the dominant to C? D. Which part takes the root in the first position of the above Exercise? The Tenor. Which in the second position? The Soprano. Which in the third? The Alto, &c. Which part takes the third from the root in the first inversion? The Bass. Which part takes the fifth from the root in the second inversion? The Bass. Does the resolution of any letter in either of the inversions of the chords of the Dominant Seventh differ from that of another? It does not; as the different letters have a fixed progression which must be abided by in all the inversions and positions.* The abbreviation of the figuring is $\frac{4}{3}$ to the chords of the second inversion.

* We would say once for all to the learner, that there are general exceptions to many of the rules in the free school of compositions. These exceptions will be treated of hereafter.

LESSON XIII.

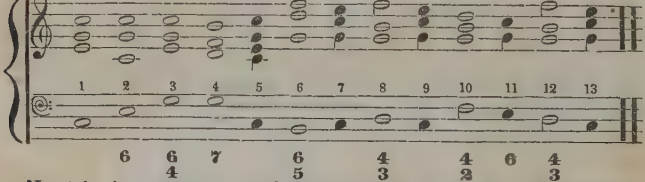
Of the Third Inversion of the Dominant Seventh.

The third and last inversion of the Dominant Seventh is procured by moving the bass up a minor seventh from the root of the chord. It has six different positions. Thus:



The pupil will perceive that the last inversion of the chord of the Dominant Seventh, does not resolve into the chord direct, but into the first inversion of the common chord of the tonic. He will also take notice that the letters resolve *precisely* as in the first two inversions; i. e., G the root remains; the third from the root, which is B, ascends a minor second; the fifth, D, descends a major second; and the seventh, F (which is taken by the real bass), descends a minor second. The abbreviation of the figuring of the third inversion is $\frac{4}{2}$.

Questions. How many inversions are there in the Dominant Seventh, and what figures are used to express them? Three; and the figures are $\frac{6}{5}$ to the first inversion, $\frac{4}{3}$ to the second and $\frac{4}{2}$ to the third, all of which resolve the same way in order to satisfy the cultivated ear of the musician. The inversions should be transposed in all the keys, and exercises should now be written and analyzed. Thus:



No. 1 is the common chord of **C** Direct; No. 2, the first inversion of the common chord, root to be found a third below; No. 3, the second inversion of the common chord, the root to be found a fourth

above, and resolving into the common chord of G, adding the seventh; No. 4, Dominant Seventh Direct resolves into No. 5, the common chord of the tonic; No. 6, the first inversion of the Dominant Seventh, root third below, resolving into No. 7, the common chord of C; No. 8, the second inversion of the Dominant Seventh of C, resolving into No. 9, the common chord of C; No. 10, the third inversion of the Dominant Seventh to C, resolving into No. 11, the first inversion of the common chord of C.

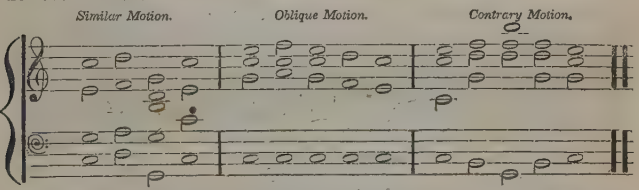
REMARK.—We would repeat again, too many exercises in *all* the keys cannot be written and analyzed as above, and, farther, let the pupil write out the Chord of the Dominant Seventh, with *all* its inversions and positions, on every degree of the Chromatic Scale, resolving them, and repeating the rules for each sound as it is resolved, until *perfect* familiarity has been acquired.

Some writers have termed the resolution of the Third and Seventh, when they occur in the Chord of the Dominant Seventh, the *invariable progression*, because their resolution is fixed, while the Root and Fifth may be varied, as will be seen hereafter in Lesson 18th.

LESSON XIV.

On the Contrary, Oblique, and similar motions, and the Omission and Duplication of Sounds.

WHEN two or more parts move up or down together, the term *similar* motion is used. When one part remains stationary and others move up or down, it is called *oblique* motion; and when one or more parts move up, and the others move down, it is termed the *contrary* motion. Thus:

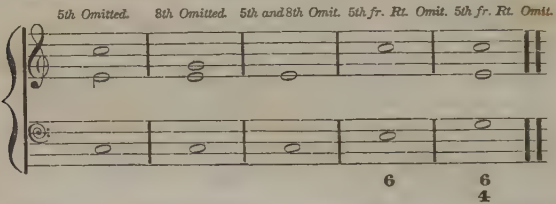


All these variations may be used in compositions of two or more parts; but in the extreme parts, the *oblique* and *contrary* motions are usually employed in preference to the *similar*, as bad progressions, *i. e.*, hidden fifths and octaves, are thereby avoided, and the parts move satisfactory to the ear.

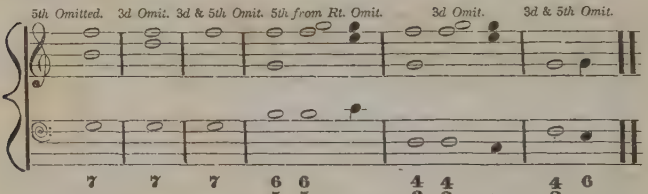
OMISSION OF SOUNDS.

The Common Chord of any letter consists of its third and fifth, to which the eighth is usually added in compositions of four parts. In this chord the fifth or eighth, or both may be omitted, without materi-

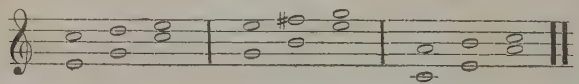
ally injuring the effect of the chord; and in the two inversions, the fifth from the root may be omitted. Thus:



it will be perceived that if the root is omitted in the first inversion of C, we shall have nothing more than the common chord of E; and if the root is omitted in the second inversion, we shall have remaining the first inversion of E. In the Chord of the Seventh, the third or fifth may be omitted. Thus:



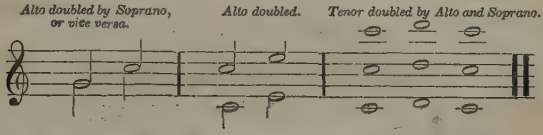
It will be seen by the above that in the first inversion of the Seventh, the fifth (from the root) only can be omitted; and in the second inversion the third (from the root) only; in the last inversion, the third and fifth from the root may be omitted; in the Chord of the Ninth, which will be illustrated hereafter, all the sounds but the root and ninth may be omitted. Certain passages may be used without the third in duets, either with instruments or the voice. Such passages are termed Horn passages. Thus:



Haydn has used the Tonic with its fifth, both in vocal and instrumental compositions.

DUPLICATION OF SOUNDS.

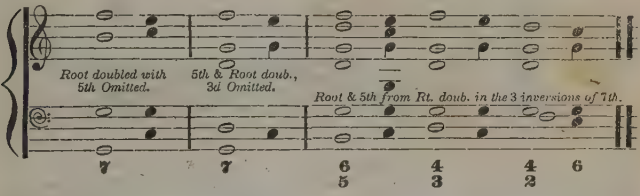
Sounds are said to be doubled when two or more parts take the same letter either in unison or one or more octaves above or below. Thus:



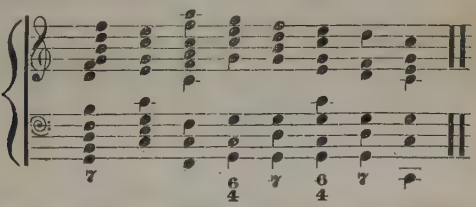
In the Common Chord, the fifth and tonic may be doubled to any extent, but the third seldom.* This rule will apply to the two inversions; *double any sound but the third from the root.*

In the Chord of the Seventh and its inversions, the root and perhaps the fifth may be doubled; but great care should be used, as the sounds generally have a fixed progression, and therefore if doubled consecutive octaves will arise.

REMARK.—In our explanation of the Resolution of the Seventh, we stated that the Fifth should *always* descend. We will now make an exception to this rule. When the Fifth is doubled in the Chord of the Seventh, the duplication may ascend a fourth or descend a fifth to avoid consecutive octaves, or to create any peculiar effect.† Thus:



In music for the Orchestra, the Piano Forte and some other instruments, all sounds of the chords may be doubled. Thus:



This, however, we shall leave for future study, as it cannot be pursued to advantage at present.

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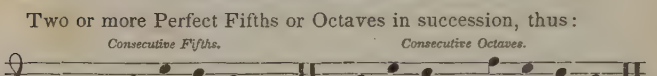
* To preserve a smooth flow of the melody, and unaccented parts of the measure, the third may be doubled.

† The fifth may sometimes ascend a major second in the resolution.

LESSON XV.

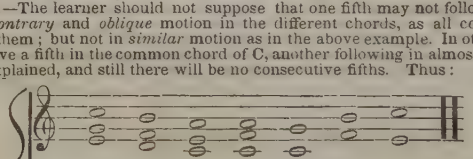
On Consecutive Fifths and Octaves.

Two or more Perfect Fifths or Octaves in succession, thus:

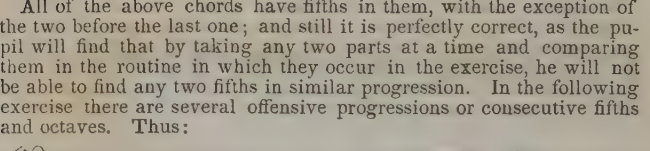


are termed *consecutive fifths* or octaves, and are not allowed in musical composition, as they are offensive to the cultivated ear.

REMARK.—The learner should not suppose that one fifth may not follow another, with the *contrary* and *oblique* motion in the different chords, as all compositions abound in them; but not in *similar* motion as in the above example. In other words, we may have a fifth in the common chord of C, another following in almost any chord we have explained, and still there will be no consecutive fifths. Thus:



All of the above chords have fifths in them, with the exception of the two before the last one; and still it is perfectly correct, as the pupil will find that by taking any two parts at a time and comparing them in the routine in which they occur in the exercise, he will not be able to find any two fifths in similar progression. In the following exercise there are several offensive progressions or consecutive fifths and octaves. Thus:

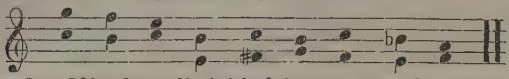


The Tenor and Bass between chords 1 and 2 have Consecutive Fifths; the Bass and Alto between chords 3 and 4, have Consecutive Octaves. There are consecutive fifths between the bass and tenor, and consecutive octaves between the bass and alto, in chords 4 and 5. In chords 5 and 6, there are consecutive octaves between the tenor and soprano, and the same in 6 and 7 between the bass and tenor.

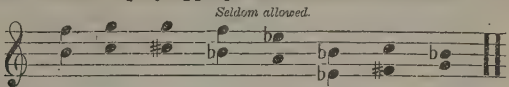
Between 8 and 9 in tenor and bass there are consecutive fifths. From the above the following rule arises. *Two or more perfect fifths must not follow each other in similar motion between any two parts.**

REMARK.—In analyzing compositions of four parts, the following system is recommended. First compare the bass and tenor, then the bass and alto, then the bass and soprano, tenor and alto, tenor and soprano, and lastly the alto and soprano; if there are no consecutive fifths or octaves between any of the parts, when compared as above, the composition so far as these are concerned, may be pronounced faultless.

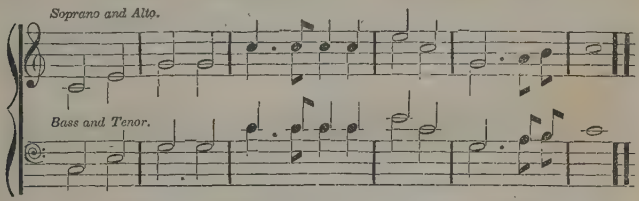
A diminished fifth may follow a perfect fifth. Thus:



But a perfect fifth after a diminished is not so good, although sometimes used covered up by appropriate harmonies. Thus:



REMARK.—It is thought that the above will enable the student to understand all that is necessary at present in relation to this subject; for although Mozart, Beethoven, and other celebrated masters have often used a succession of perfect fifths and octaves, in the free style, we think it better to leave this part of the subject to the more advanced stages of the science, where the pupil may study and compare standard compositions of merit. In concluding this chapter, it may be well to remind the learner that consecutive octaves are often employed with perfect propriety when male and female voices perform the same part, and very fine effects are created in these unison passages, as in the following from Mozart.



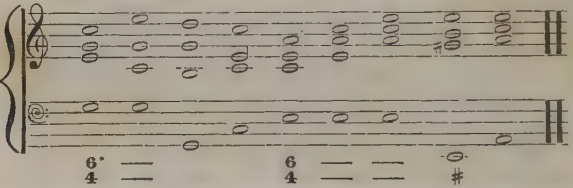
LESSON XVI.

On Licenses allowed in the resolution of the chord of the $\frac{6}{4}$ and of the Seventh.

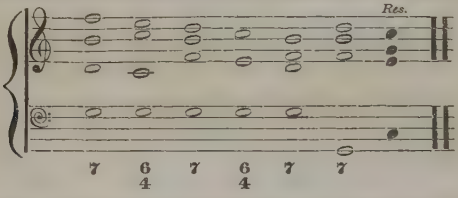
As has been stated in a preceding lesson, the common chord of the root should be heard after the chord of $\frac{6}{4}$; but by license the composer

* In the contrary or oblique motion, consecutive fifths and octaves never arise; hence these motions are more frequently employed than the similar.

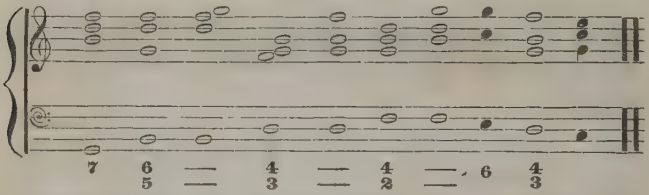
is allowed to take any number of positions and chords before it resolves, but its resolution must come at last. Thus:



The resolution of the Seventh may also be interrupted or suspended by inserting other chords before its final resolution. Thus:



One inversion after another with the different positions, without resolving them individually, may be taken. Thus:



Greater licenses than any of the above may be taken, but they come more properly under the head of the free school, and will there be introduced and treated of to as great an extent as the limits of this work will allow.

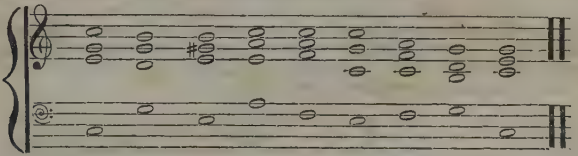
REMARK.—If the rules as laid down in the severe school of counterpoint are thoroughly understood, little need be feared relative to the free school; as when the ear becomes sufficiently cultivated, almost any chord may be used (however crude it may appear) in the free school, if it is satisfactory to the ear. It will be very unsafe, however, to allow the ear to be the guide, until compositions of the best masters have been *heard often, and studied much.*

* A dash after figures, denotes that the same chord shall be continued.

LESSON XVII.

On the Affinity of Chords, and the Preparation of Discords.

One chord is said to bear a near affinity to another, when there are one or more letters in common, or in other words, when one chord has one or more sounds, that another contains. Thus:

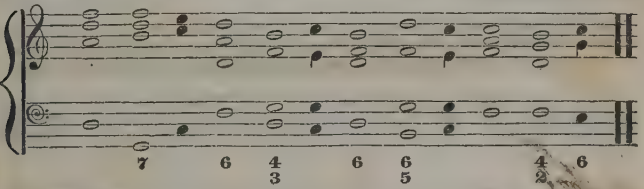


All of the above chords have a near affinity to each other, if we except the last two but one; although their progression is correct, yet no affinity exists, as there are no notes in common.

Remark.—In the free style of musical composition, but little attention is paid to this subject; but in the severe school, as seen in the compositions of the old ecclesiastical writers, effects are brought out which some of our modern composers might do well to imitate.

PREPARATION OF DISCORDS.

The preparation of discords was once considered indispensable; but modern composers seem to have thrown off all restraints of this kind, and now discords are taken as often, or oftener, without preparation as with. When a letter is heard as a concord in a chord, and becomes a discord in the next harmony, it is said to be *prepared*. Thus:



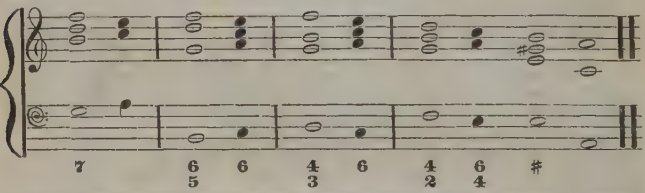
In the above examples, the F (which is the dissonance in all the inversions of the dominant seventh of C) is heard in every instance as a concord before it is heard as a dissonance; hence all of the above chords are prepared.

Remark.—The preparation of discords, as has been hinted above, was once followed out to the letter, and even now many chords are considered harsh and disagreeable if they are not prepared; hence the importance of fully comprehending the subject now under consideration; and the pupil is advised to prepare the chord of the dominant seventh in most of the keys and in every variety of inversion and position.

LESSON XVIII.

On the different ways of Resolving the Chord of the Dominant Seventh.

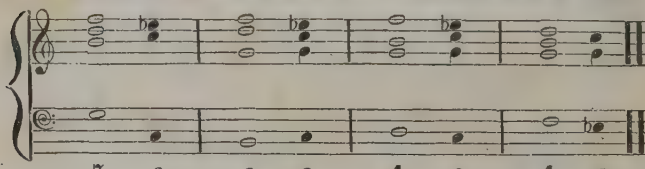
THERE are, at the present day, several ways of resolving the Dominant Seventh (in the free school), and as some of them are often used even in common psalm tunes, we have thought it better to introduce them here, than to leave them to a later part of our work. Before the resolution, the chord sounds precisely as heretofore, the only difference being in the resolutions. In our first example all the sounds but the root resolve as in the severe school. Thus:



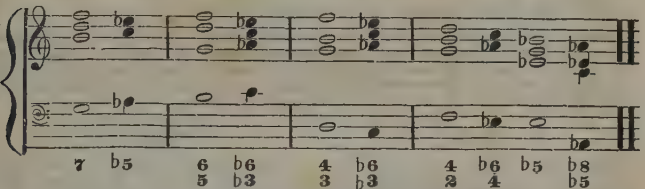
It will be perceived that the root resolves up a major second (instead of down a fifth, or up a fourth), into the common chord of A minor. In the first and second inversions, the resolution is to the first inversion of the common chord of A minor, and the last inversion resolves into the second inversion of A minor.

REMARK.—This resolution is often used, particularly when we wish to make a modulation into the key of A minor (of which we shall say more hereafter), in both vocal and instrumental music.

In our next example of the resolution in the free school, all the sounds resolve as in the severe school, with the exception of the seventh, which resolves down a *major* second instead of a minor. Thus:



REMARK.—This chord, strictly speaking, belongs to the minor scale, of which it is the dominant seventh. The last resolution of the dominant seventh in the free school, is often used in instrumental and sometimes in vocal music by the best masters (see Mozart's Twelfth Mass), and fine transitions may often be produced when judiciously used. Thus:



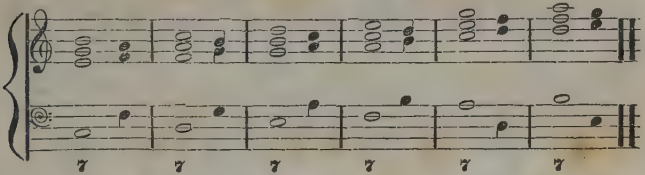
The bass, it will be seen, resolves up a minor second instead of down a fifth, and the seventh descends a major instead of a minor second, or, in other words, it resolves into the common chord of A flat major. All the different positions may be used as in the severe school, as well as the three inversions which the pupil should write out in all the scales.

REMARK.—It will be seen by the above, that there are four ways of resolving the chord of the dominant seventh; *i. e.*, three in the free, and one in the severe school.

LESSON XIX.

Secondary Chords of the Seventh.

BESIDES the dominant seventh, there are other chords which are frequently used called the *secondary* chords of the seventh. They may be formed on every degree of the scale, and no accidentals must be used. Thus:

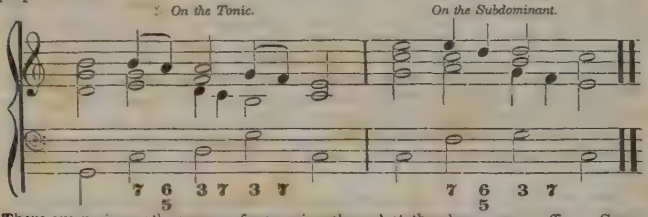


In the resolution of the secondary chords of the Seventh, the root moves up a fourth or down a fifth; the third up a second (major or minor as it may occur in the scale), the fifth down a major or minor second, and the seventh down a second, major or minor.

Questions. How much does the seventh founded on C descend? Down a major second, as A the next letter below B is a major second. How much does the minor third founded on D ascend? A major second to G the next letter above F. How much does the third to E ascend? A major second. How much does the seventh founded on F descend? A major second to D. How much does the third in the chord of the seventh founded on A ascend? A major second. How much does the third in the chord of the seventh to B ascend? A major

second. How much does the fifth descend? A minor second. How much does the seventh descend? A major second.

REMARK.—Many of the secondary chords of the seventh require to be prepared, as otherwise they sound harsh and unpleasant to the ear. In fact, until within a few years past, it was considered necessary to prepare all chords of the seventh; and even now the sevenths founded on the tonic and subdominant are preferable when prepared. Thus:

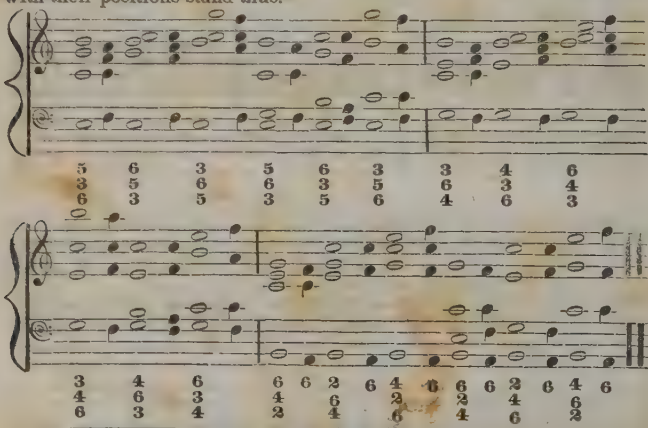


There are various other ways of preparing them, but the above may suffice. Some writers put a dash across the figure seven, thus –7– when it denotes a major seventh, but of late it is not much used.

LESSON XX.

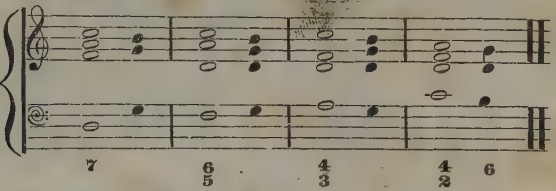
Inversions of the Secondary Chords of the Seventh.

THE secondary chords of the seventh are susceptible of three inversions and six different positions to each. The three inversions to C with their positions stand thus.*



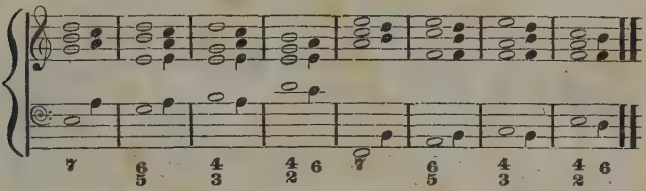
* The pupil should be required to write out these inversions and prepare them in several different keys.

Here we have the three different inversions, with their resolutions, of the secondary chord of the seventh founded on D. Thus:

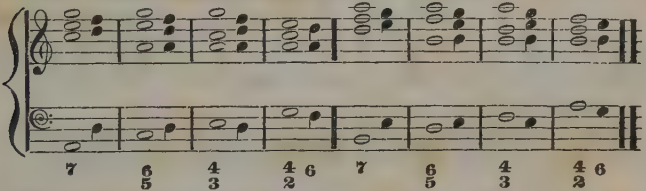


Let the pupil write out the six different positions to the above.

The sevenths direct of E and F, with their inversions and resolutions, stand thus:*



The sevenths of A and B stand thus:



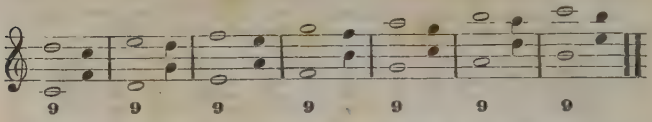
Write the different positions, and transpose into different keys.

LESSON XXI.

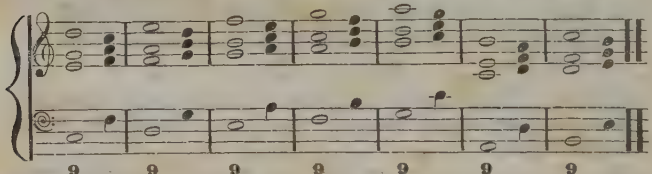
Chord of the Ninth.

If to the common chord or chord of the seventh to any letter, we add a ninth, we have what is called the "chord of the ninth." The third, fifth or seventh may be omitted, and it stands and resolves thus:

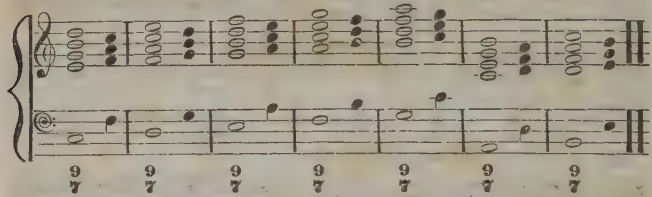
* Write out the inversions of the seventh to the subdominant, and prepare them in several keys.



The chord of the ninth without the seventh stands and resolves thus:



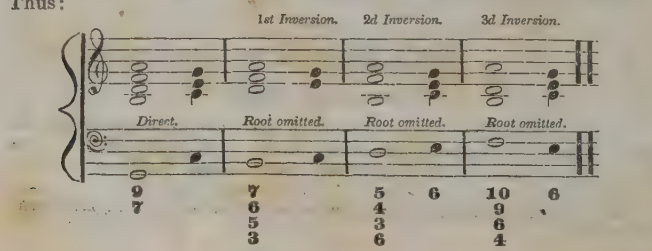
Adding the seventh, it appears thus:



From the above examples, the pupil will learn that the root of the chord of the ninth moves up a fourth or down a fifth; the third ascends a second, the fifth ascends a second, the seventh descends a second, and the ninth also descends a second.

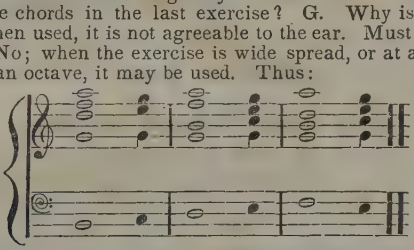
REMARK.—The ninth may be placed at any distance from the root, and in fact it is desirable that it should be at a greater distance than an octave, on account of its not being so harsh to the ear, as when it is placed at a less distance than an octave.

The chord of the ninth is seldom inverted, if we except, perhaps, those founded on the dominant, and then the root is usually omitted. Thus:



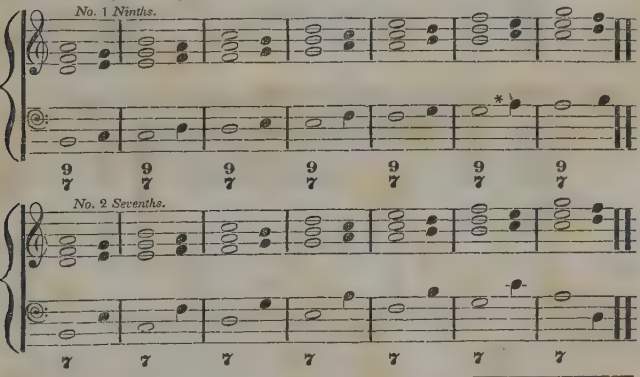
In figuring the last exercise, we have counted the note that is omitted, in order to distinguish it from the secondary chords of the seventh. This distinction is not usually made, although it may be well for the learner to do it at first.

Questions like the following may be answered. What is the root of all of the chords in the last exercise? G. Why is it omitted? Because, when used, it is not agreeable to the ear. Must it always be omitted? No; when the exercise is wide spread, or at a greater distance than an octave, it may be used. Thus:



REMARK.—Let the learner write out the different positions of the above exercise.

If the root of the ninth in the above exercise, is omitted, the chord that remains appears to the eye precisely similar to the secondary chord of the seventh founded on B with its inversions. But the resolution will enable the pupil to distinguish between the two; for, whereas in the seventh, the bass descends a fourth or descends a fifth, in the chord direct in the first inversion of the ninth, with the root omitted, the bass ascends a second.* To make this better understood, the following examples will suffice.



* It will be perceived by this, that the chord of the seventh, as resolved in Lesson 18th in the free style, is nothing more than the chord of the first inversion of the ninth founded on E with the root omitted.

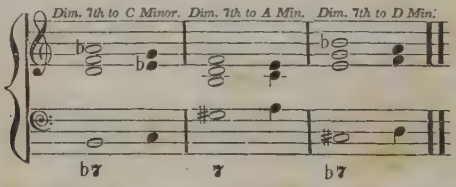
No. 1 is the first inversion of the ninth on every degree of the scale with the root omitted; and No. 2 is the secondary chord of the seventh on every degree of the scale.

REMARK.—The learner should now write out the ninths and prepare them, particularly those that are founded on E and B of the natural scale.

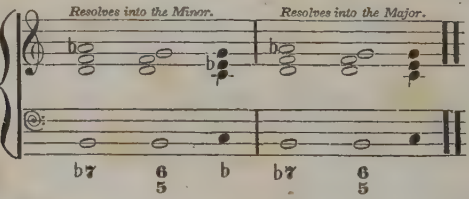
LESSON XXII.

Chord of the Diminished Seventh.

STRICTLY speaking, the chord of the diminished seventh to C is nothing more than the first inversion of the ninth founded on the dominant to C minor, with the root omitted. As this chord is often used, it may be well to devote a lesson to it. The chord of the diminished seventh to any letter consists of a minor third, diminished fifth, and diminished seventh, or three minor thirds. In the resolution the root ascends a minor second, the minor third ascends a minor second, the diminished fifth descends a major second, and the diminished seventh descends a minor second. Thus:

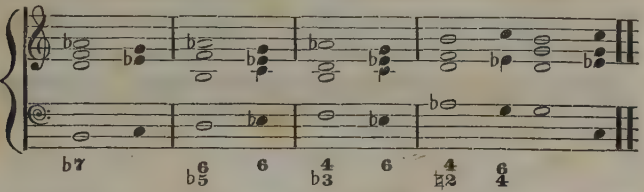


Progressions like the following are often used with this chord.*



The three inversions of the diminished seventh stand thus:

* It will be perceived that the diminished seventh resolves into the first inversion of the dominant seventh of C minor, after which the final resolution.

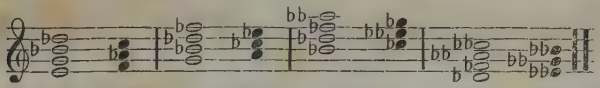


Transpose in all the keys, and write out the inversions and positions.

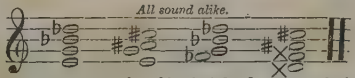
LESSON XXIII.

Enharmonic Changes.

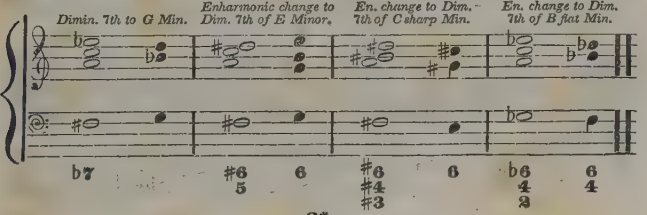
By using the diminished seventh, many enharmonic changes may be produced, that are often used in modulation and to create particular effects. As a minor third and extended second are the same, so far as relates to sound, we shall find that by taking any sound of the chord of the diminished seventh as one, and using the necessary accidentals, and counting up three minor thirds, we can procure new combinations on every sound of the chord. Thus:



This changing the chord of the Diminished Seventh by the use of accidentals, without altering the sounds, is termed an *enharmonic* change. Thus:



As has been shown above, the diminished seventh is susceptible of several enharmonic changes. Here are some examples.



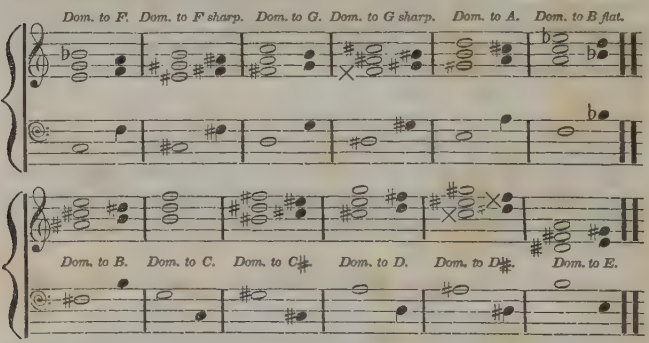
All of the above chords sound alike; but by the enharmonic changes they are made to resolve into remote keys, thus presenting the composer with rich and varied resources by way of modulation and effect.

REMARK.—Let the pupil write out three enharmonic changes to the diminished seventh founded on every degree of the chromatic scale. Although this will require much thought, and perhaps labor, still it will amply repay the student, by making him fully conversant with this subject.

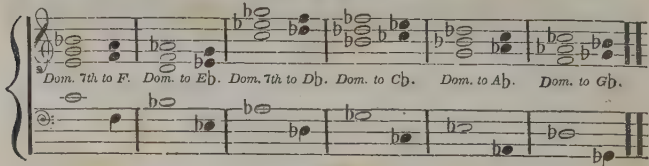
LESSON XXIV.

Review.

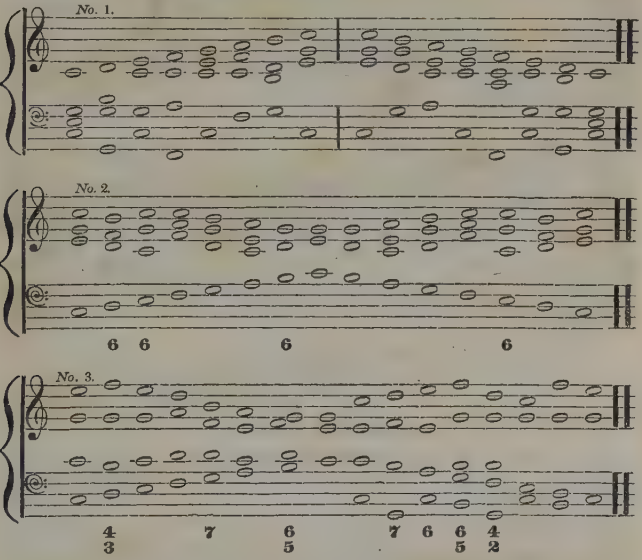
IN this lesson the exercises are intended as a review of the preceding lessons. In our first example, we have the Dominant Seventh with its resolution, founded on every degree of the chromatic scale, ascending by sharps. The learner should write out the three inversions with their six different positions. Thus:



In the next exercise, we have the Dominant Seventh, founded on each degree of the chromatic scale descending by flats; here also, the pupil should write out the inversions and positions. Thus:



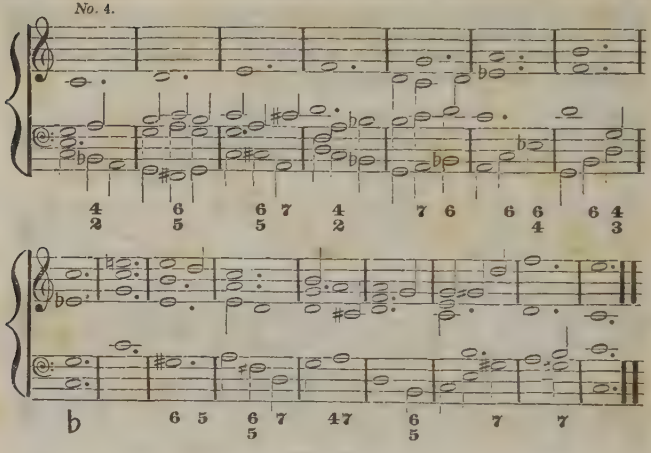
The learner should practise harmonizing the scale, and as there are many ways in which this may be done, it is well to tax the ingenuity of the student to a great extent, as it will lay a foundation for future excellence. Here are a few examples.



No. 1 is the scale direct in the soprano supported by common chords with close harmonies. In No. 2 the scale is taken in the bass, and harmonized with common chords. In No. 3 the scale direct in ascending is taken by the bass, and in descending by the tenor. Dispersed harmonies are used (and the student is advised to employ them generally in preference to close harmonies,) with the dominant seventh and its inversions. Between the tenth and eleventh chords, a perfect fifth follows a diminished, which is allowed, particularly if taken in the intermediate parts as here introduced. Between the twelfth and thirteenth chords, one dissonance is taken after another, without resolving them individually.

No. 4 is written more to show the variety which can be introduced in harmonizing the scale, than present use, as there are some progressions that have not been sufficiently explained. *Do not forget to harmonize all major scales in various forms.*

No. 4.



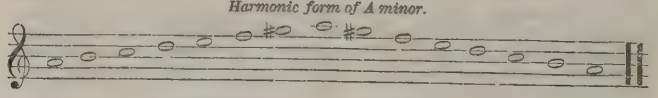
LESSON XXV.

Of the Minor Scale.

EVERY major scale has its relative minor founded on its minor third below; *i. e.*, the relative minor scale to C major is founded on A, as it is the minor third below C.

Questions. What is the relative minor to G major? E, as it is the minor third below. What is the relative minor to F? D. What is the relative minor to B flat? G, &c. There are two forms of the minor scale. The first is termed the *harmonic* form, as every sound is susceptible of supporting fundamental harmonies within the scale. The intervals between two and three, five and six, seven and eight, are minor seconds; the interval between six and seven is an extended second; all the rest are major seconds both in ascending and descending.* Thus:

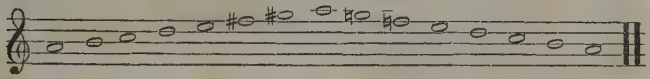
Harmonic form of A minor.



* This form is now almost universally used in preference to the Melodic form; and it is certainly preferable, so far as relates to usefulness and character; it is also more decisive to the ear, for the descending scale in the melodic form is a modulation into the relative major.

The second form is termed the *melodic* form, and has, in the ascending scale, minor seconds between two and three, and seven and eight; all the rest being major seconds. In descending, there are two minor seconds, between five and six, and two and three, all the rest being major seconds. Thus:

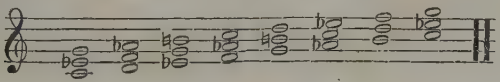
Melodic form of A minor.



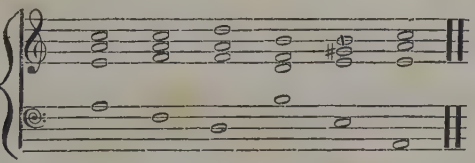
☞ The pupil should write out both forms of the minor scale in all the keys.

REMARK.—The signature to the minor scale in both forms, is the same as in the relative major (for the tonic of the relative major to any minor scale refers up a minor third), and in order to distinguish the difference between major and minor, there are several signs which will enable the beginner to decide the key; for example, when the fifth is sharped, or when the piece commences or ends on the sixth of the scale, particularly the bass and soprano, the minor scale can hardly be mistaken.

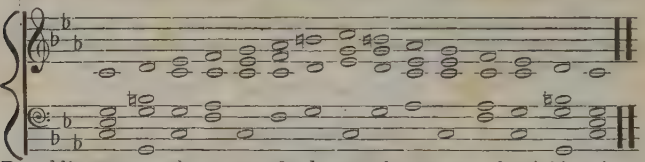
The common chords inherent to the minor scale of C, stand thus:



From the above, we find we have two minors, two majors, two diminished and one extended common chord, in the minor scale. The minor common chords are founded on the tonic subdominant; the diminished common chords are founded on the second and seventh of the scale; the major common chords on the dominant and sixth degree of the scale, and the extended common chord on the third of the scale. Of the above chords, those founded on the mediant and seventh degree of the scale, are not fundamental harmonies, but may come under the head of *suspensions*, for which see next Lesson. Here is an example in which all the fundamental common chords of the minor scale are introduced. Thus:

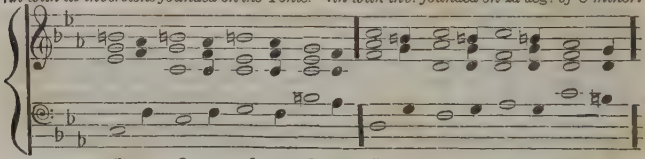


Here we have the minor scale harmonized with the common chords. Thus:

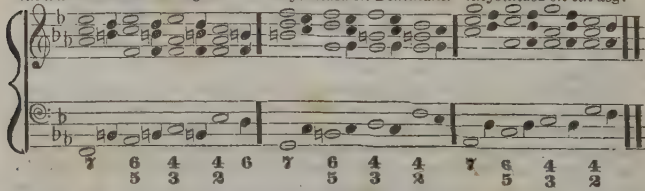


By adding a seventh to every fundamental common chord (that is to the tonic, second, fourth, fifth and sixth degrees of the scale), we obtain the following chords.

7th with its inversions founded on the Tonic. *7th with inv. founded on 2d deg. of C minor.*

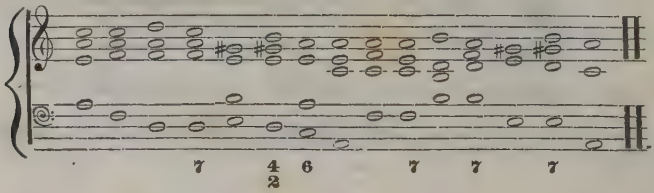


7th with its inv. on 4th degree. *7th founded on Dominant.* *7th founded on 6th deg.*



All of these chords are secondary chords with the seventh, with the exception of that founded on the dominant which has the intervals and is subject to the same treatment as the dominant of the major scale, if we except the seventh, which goes down a major second in its resolution in the minor mode, while in the major it descends but a minor second.

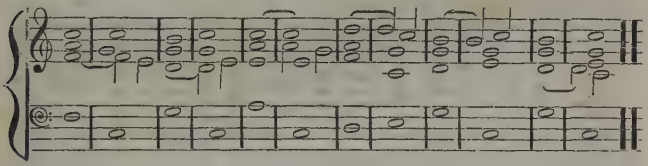
The student should transpose and write out the following examples in all the minor scales, as they comprise all the fundamental harmonies of the minor mode.



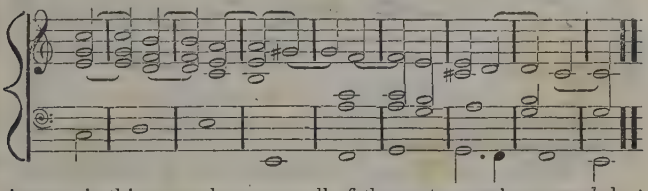
LESSON XXVI.

Suspensions, Anticipations, and Passing Notes.

When there are notes in a combination of sounds, which do not belong to the harmony of the letter on which the chord is founded, such notes may be termed suspensions, anticipations, or passing notes, according as they may be introduced. Notes are said to be suspended, when they have been heard in one harmony, and are continued on to the next. Thus:



From the above, it will be perceived that suspensions ascend or descend, and the learner is reminded that it is well to prepare them; in fact, many suspensions should not be used without preparation.* Suspensions are usually discords; but not always, as may be seen in the sixth chord of the above exercise. Any chord may be suspended, and any number of sounds, at the same time. Thus:



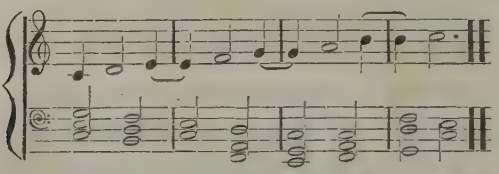
As seen in this example, any or all of the parts may be suspended at the same time.

Remark.—For the study of suspensions, the student is referred to Bach's and Rink's Organ music, which abounds in the richest combinations of this kind.

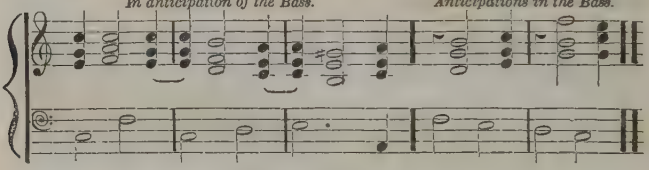
ANTICIPATIONS.

Sounds are anticipated, when notes belonging to a subsequent chord are struck with an antecedent one. Thus:

* Some theorists go so far as to say that a suspension should *always* be prepared; else it should be called an apoggiatura.

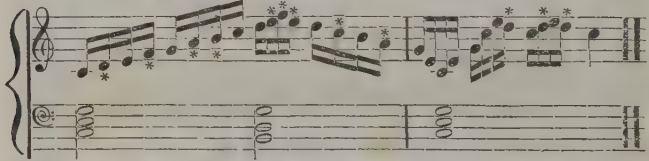


Full chords may be struck in anticipation of the bass, or they may take place in the bass. Thus:



PASSING NOTES.

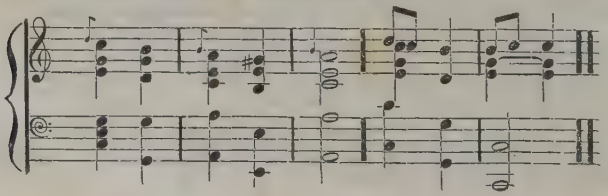
Passing notes are such as are inserted, although not belonging to the chord. They generally occur on the unaccented parts of the measure, and any number may be taken, one after another. Thus:



All the notes marked thus ✳ in the above example, are *passing* notes; the rest belong to the chords.

APOGGIATURAS.

Apoggiaturas do not belong to the chord, and are usually inserted on the accented parts of the measure. They may occur in either part, and are sometimes written in small notes. Thus:



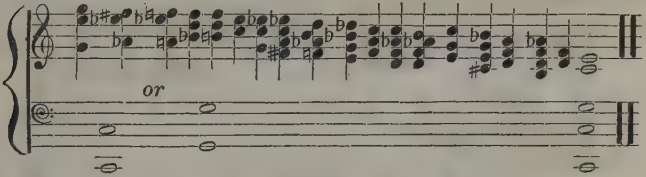
Apoggiaturas may be introduced in any part without preparation.

REMARK.—The author has found it convenient (to say the least) to call sounds foreign to the harmony, that are not prepared, apoggiaturas, and when prepared, suspensions. It certainly will show the subject in a clearer light to the beginner, even if it is subject to some exceptions.

LESSON XXVII.

Fundamental Basses and Arpagios.

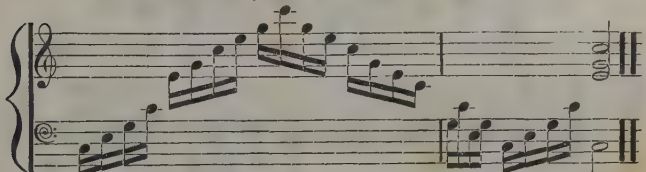
THE tonic and dominant are capable of supporting almost any combination, if it be in any way connected with the tonic, as in the following example from F. Schneider.



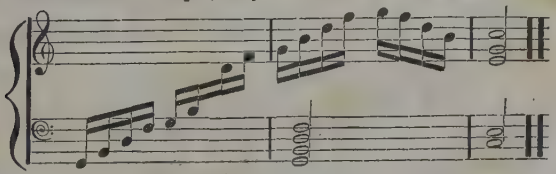
REMARK.—These continued basses, as above, are often called *pedal* notes, from the fact that the pedals are often used in performing them.

ARPAGIOS, OR BROKEN CHORDS.

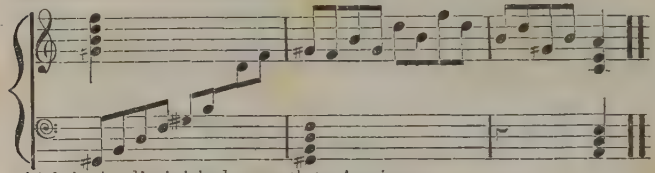
When chords are broken, thus:



they are usually called *arpagios.* Any chord, as well as the common chord of the above example, may be broken into arpagios. Thus:



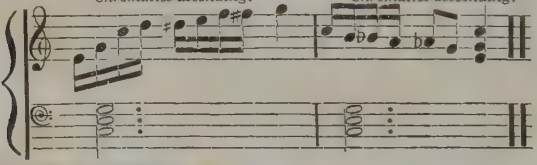
which is the dominant seventh, or thus:



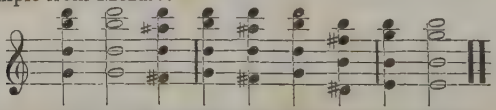
which is the diminished seventh to A minor.

TRANSFORMATION OF CHORDS BY CHROMATICS.

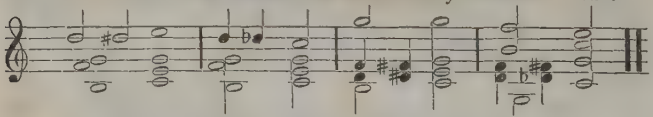
When sounds have been raised by means of chromatic signs they generally lead to the next degree above, and when depressed, to the next degree below. Thus:



Example from Mozart:

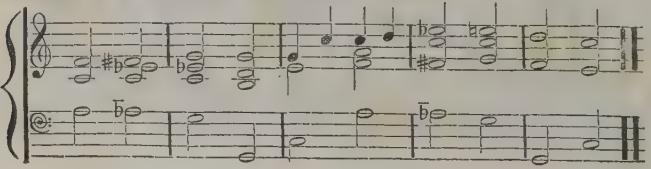


Even in the chord of the seventh chromatics may be used. Thus:



REMARK.—The above is only used in the free school, and even then much experience and good taste are necessary in order that they may be introduced without harshness. For more extended illustrations of this subject, the student is referred to "Weber's Theory."

German Sixth chords like the following, frequently occur in the best compositions. Thus:



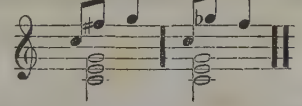
This chord in this country is frequently termed the German Sixth. It may be introduced as above, in any key.

LESSON XXVIII.

Melody and Rhythm.

A MELODY, to be satisfactory to the ear, should be, as a general thing, flowing and graceful; *i. e.*, it should consist, as a general thing, of such intervals as the major and minor seconds, major and minor thirds, perfect fourth and fifth, and the major and minor sixths. All extended and diminished intervals, generally speaking, should be avoided. These rules, however, are subject to many exceptions; nor would we be understood to say that accidentals should not be used; on the contrary, they may be used to impart a flow and grace to the melody which could not be secured in any other way. For example, see Romberg's quartetts.

Accidental alterations may be introduced in intervals of a greater distance than a second, but care should be taken not to sharp or flat letters in greater skips than minor seconds that are foreign to the scale in which the music is written. No. 1 in the following example is satisfactory to the ear, as F sharp is the leading note to the scale of G; but in No. 2 G flat is introduced, which belongs to a remote key, and is therefore not correct. Thus:

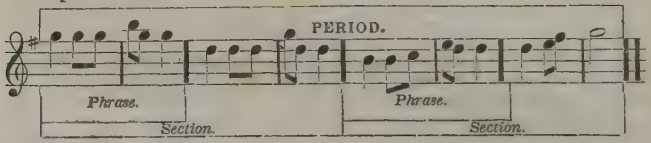


REMARK.—The principal melody is usually taken in the upper part in order that it may be prominent (as it should be), but it is often thrown into the intermediate parts to create some peculiar effect. When a melody in a piece of music (in parts) is not properly defined, such music is said to lack melody, or, to use a common expression, "it has no melody." A series of fifths succeeding each other in a melody, is not correct, and the ear is offended at such progressions, on account of the near relationship they bear to consecutive fifths.*

* Schneider says, "A good melody should also be founded on a correct and natural harmony; where such harmony is not to be met with, or not to be readily perceived, it is impossible that the melody should present the requisite flow and smoothness, even if its individual steps were in themselves correct and cantable (agreeable to the ear). But it does not follow on that account, that every melody susceptible of a good harmonic accompaniment is to be deemed a good melody. The mind of the genuine artist therefore, while creating this melody, will simultaneously feel its appropriate harmony; for both are so intimately blended together, that to the real composer, both present themselves at all times conjointly. A melody, moreover, must possess good rhythmical order and arrangement; like poetry, it must consist of small and greater sections, following each other in proper order and keeping, affording to the mind seasonable points of repose, and must be clothed in a defined system of measure. In the movement of its individual sounds, too, a due and agreeable symmetry should pre-

RHYTHM.

A PIECE of music is divided into *Periods, Sections, and Phrases.* Rhythmic sections of eight, four, and two measures occur most frequently, as the ear is better satisfied with an even number of measures. Example from Mozart:



It does not follow from the above that every division should consist of an even number of measures, for passages occur in which the rhythm is uneven, *i. e.*, one phrase has a greater or less number of measures than another, either preceding or following it. Example from Mozart:

In the above example we have alternately two and three measures in a phrase. Schneider says, "The laws of symmetry seem to require that this insertion of an uneven rhythm should occur more than once, so as to take its turn alternately with rhythms of even measures."

In the common Psalm tunes, the rhythm, as a general thing, should consist of an even number of measures. In L. M. and 7s there will be no difficulty in doing this, but in common, short and particular metres more ingenuity is required, as the feet of the poetry are not even.

REMARK.—We will not go so far as some writers, and say that the sections should *always* be even in Psalm tunes, but we will say they should as a general thing.

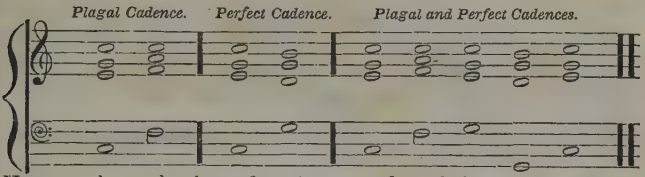
LESSON XXIX.

Cadences and Affinity of Scales.

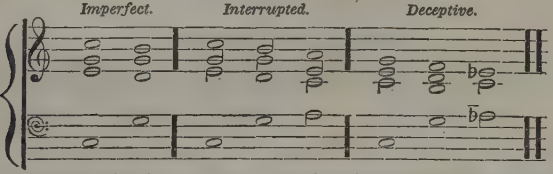
CADENCES are very necessary to fix the scale of any key after a modulation. Those which are most used are the *plagal* and perfect cadences. Thus:

---

vail. Notes of long duration, for instance, ought not to alternate at random and without order, with notes of rapid execution; protracted syncopations, and other disturbances of the measure, ought not wantonly to interrupt, or perhaps even destroy, the sensation of rhythmical regularity impressed on the mind."



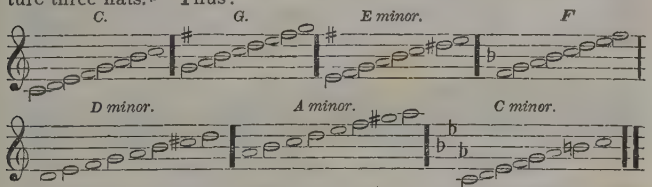
Here we have the imperfect, interrupted, and deceptive cadences. Thus:



All of the above chords have been introduced heretofore, but it may be well for the learner to become familiar with them under the term *cadences* before entering upon modulation.

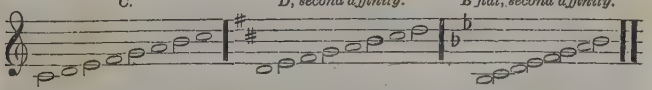
AFFINITY OF SCALES.

A scale is said to bear a near affinity to another, when it differs from it only by one flat or sharp. The scales that bear a near affinity to that of C, are G and E minor, signature one sharp; F and D minor, signature one flat; A minor, signature natural, and C minor, signature three flats.* Thus:



From the above it will be seen that every scale may have six affinities, and the pupil should write them out.

REMARK.—We will call the above the first affinity; the second affinity to C stands thus:



* C minor is said to bear a near affinity to C major, as it has the same dominant harmony, which may be resolved either into the major or minor.

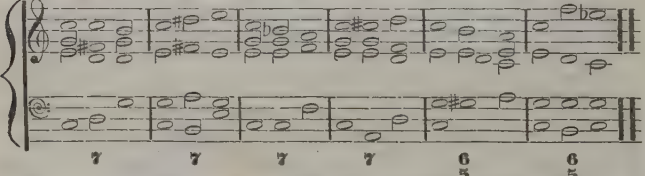
We may add to the second affinity the relative minor keys to D and B flat; *i. e.*, B and G minor. The third affinities to C, are A, signature three sharps; E flat, signature three flats, and their relative minors, C minor and F sharp minor. The fourth affinities to C are E, signature four sharps; A flat, signature four flats, and their relative minors, C sharp minor and F minor.

REMARK.—Let the pupil write out the above, and thoroughly understand it, when he will be enabled to go on with modulation.

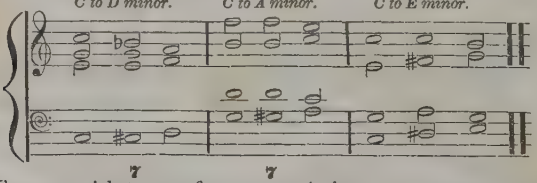
LESSON XXX.

Progressive Modulation

MODULATION is the act of leaving one key for another. For example, if in the course of a piece of music, which commences in a certain key, we pass into another by using flats or sharps, we make a modulation. In modulating from one key to another, the most usual way (and we may add the most certain), is to take the chord of the dominant seventh of the key into which we wish to pass, and resolve it according to the severe school. Here is an example in which we modulate from C into all those keys that bear a near affinity to it. Thus:

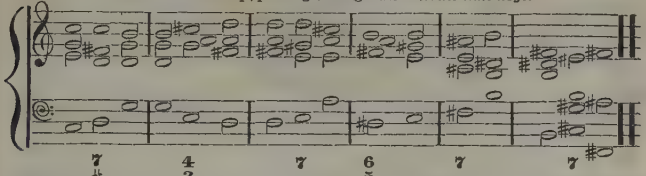


Any one of the positions or inversions of the seventh may be taken in the above modulations. In modulating from the major to the minor of any key, the diminished seventh is used with fine and certain effect. Thus:



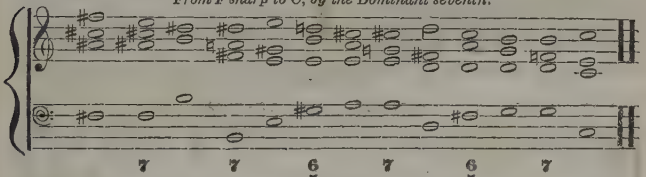
When we wish to pass from a certain key to one more remote than the first affinity, we generally go through all the intermediate keys. Thus:

From C to F sharp, passing through the intermediate keys.



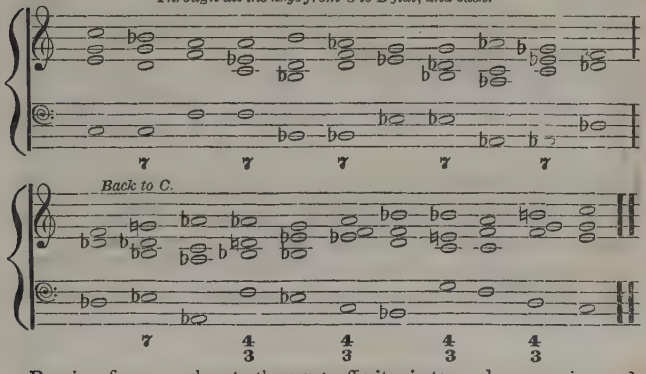
We may use the same, in passing back from F sharp to C. Thus:

From F sharp to C, by the Dominant seventh.



The same course may be pursued in modulating by flats. Thus:

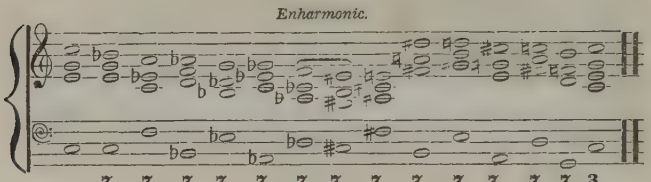
Through all the keys from C to D flat, and back.



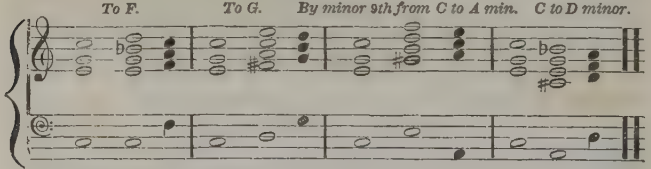
Passing from one key to the next affinity, is termed *progressive modulation.* All of the examples in the above exercises are in progressive modulation.

REMARK.—It is not always necessary to take the seventh in modulating from one key to another, although it is more decisive to the ear. The common chord of the dominant of the key into which we modulate may be used.

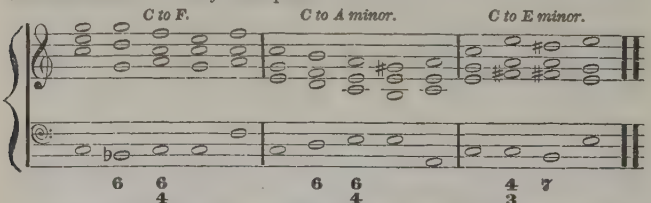
Modulations like the following, frequently take place. Thus:



In the above we modulate by a chain of sevenths (or sequences), from C through all the keys to G flat, when by an enharmonic change, we pass to the dominant of F sharp and back to C. This comes under the head of progressive modulation, and is a quick way of passing to remote keys. If we add a ninth to the dominant seventh, we pass to the same key to which the dominant seventh without the ninth leads. Thus:



Other modulations may take place. Thus:



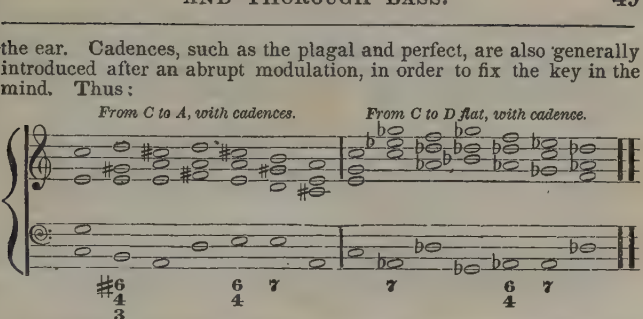
The above examples are sufficient for all useful purposes, and the author thinks, will enable the student to comprehend all that is necessary for the present.

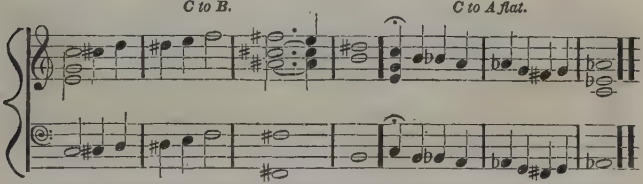
LESSON XXXI.

Abrupt Modulation.

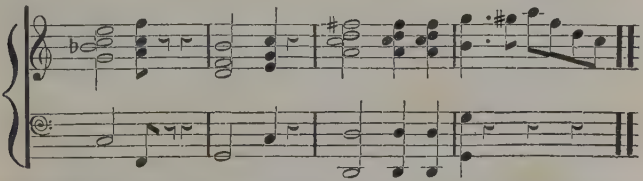
When modulations take place into affinities more remote than the first, we designate it abrupt modulation. As in progressive modulation the dominant seventh is used, and is still more necessary to satisfy

the ear. Cadences, such as the plagal and perfect, are also generally introduced after an abrupt modulation, in order to fix the key in the mind. Thus:



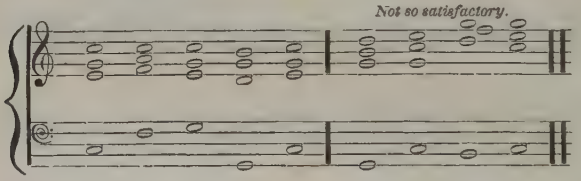
In the above, we introduce the plagal and perfect cadences, and the seventh after each modulation. These modulations, particularly the last, sound abrupt to the ear, and in order to soften the effect chromatics may be introduced something like the following.

REMARK.—The ways in which the effect may be softened in abrupt modulation, are so numerous, that the pupil should be required to study and write out much on this point.

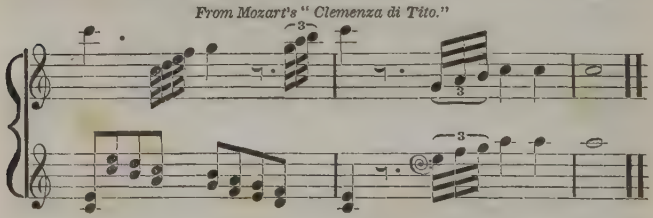
Before closing the subject of modulation, it may not be amiss to say that every piece of music should have one predominant key, and should generally commence and end in it. This rule, however, is subject to many exceptions by the best masters, and the very first harmonies are often in different keys from the one the signature indicates. Example from Beethoven's Symphony in C.



Modulations into remote keys lose their effect when employed too often, although when used with discretion great effects are often pro-

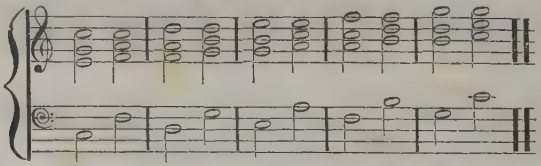
duced. Every piece of music should end with such harmonies as will soothe and satisfy the ear; such, for example, as the plagal and perfect cadences, the sensible or leading note of the scale being heard in the upper part. Thus:



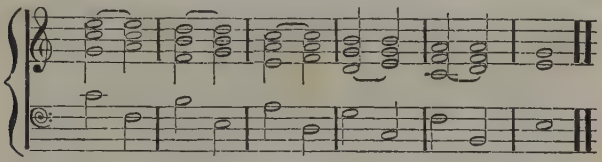
Where the cadences have been previously made, unison passages, as in the following example, may be sufficient.

LESSON XXXII.

Sequences.

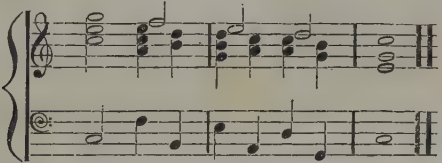
A SERIES of harmonies similar to each other, and progressing by regular intervals, either by seconds or larger intervals, are termed *sequences*. Thus:



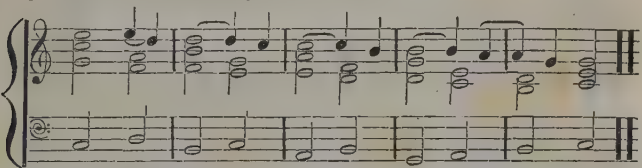
In the above exercise we have all common chords. We can also have sequences of sevenths. Thus:



or thus:



Sequences of the ninth may occur, as follows:

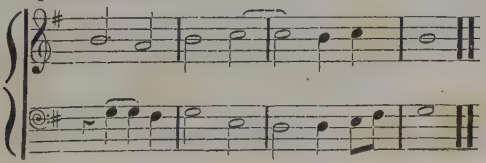


Any chain of chords, if a regular progression, consists of sequences. For example, we speak of sequences of thirds, fourths, fifths, &c.

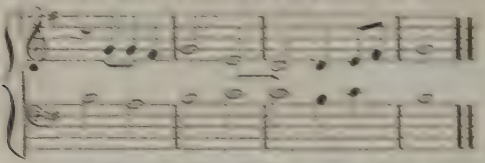
LESSON XXXIII.

Double Counterpoint.

When two parts are so arranged, that they will not only produce correct harmony as they stand, but will also allow of the parts being inverted without infringing any of the laws of good counterpoint, such a composition is said to be written in *double counterpoint.* Thus:

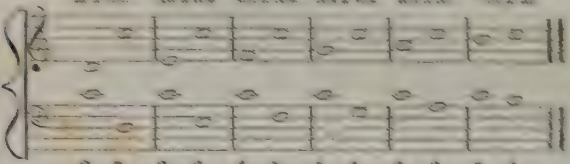


This exercise inverted, i. e., the upper part being taken an octave lower and the lower part an octave higher, stands thus



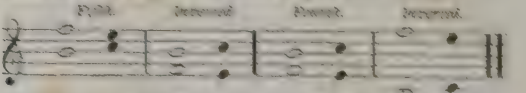
There are many kinds of Double Counterpoint, but the most common, and perhaps the most useful, is that of the octave which we have just touched upon.

Rule.—The pupil will take notice that in the inversion the second becomes a seventh, the third a sixth, the fourth a fifth, the fifth a fourth, the sixth a third, and the seventh a second. Thus,



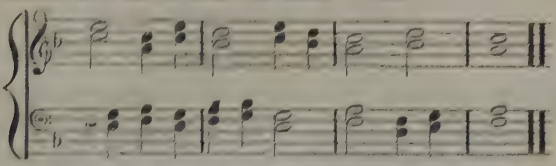
As fourths become fifths by inversion, they should not be used in succession, particularly perfect fourths as they give rise to perfect fifths in the inversion. The perfect fifths must be treated as dissonances; and suspensions of the ninth are forbidden as they do not admit of inversion. Double Counterpoint in the octave may be accompanied with thirds, either as it originally stands, or in its inversion; but only the contrary or oblique motions between the two subjects can be used, and thirds must be avoided except when used as passing notes.* Here is an example *

* The diminished fifth and extended fourth may be used. Thus:

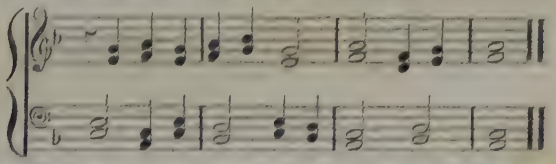


† As a general thing, as in our first example, a short rest should precede the second subject, although by no means absolutely necessary.

The same is here harmonized with thirds. Thus:



In harmonizing the above, tenths might be used, or the sixths below the upper part. Inverting the above, it stands thus:



and as in the other example, the tenth above or the sixth below the upper part may take the place of the third. More variety may be obtained by doubling in thirds any one of the principal parts either as they first stand or in their inversions.

In addition to the above, we have double counterpoints in the tenth, which will allow of the lowest part being placed a tenth higher, or the highest part a tenth lower, and it may be so constructed as to allow of both subjects being accompanied by thirds or tenths. We have also double counterpoint in the twelfth, which admits of the lower part being placed a twelfth higher, or of the upper part a twelfth lower, and it may be so constituted as to admit of being doubled in thirds. Lastly, we have triple and quadruple counterpoints in the octave, which consist of either three or four different subjects, each of which will form a correct bass to the other parts, either in the original form or when inserted in the octave.

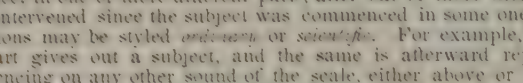
The rules in relation to these last counterpoints, are the same as in the double counterpoint of the octave, with some limitations; but the limits of this work will not allow of further enlargement on this subject.

REMARK. The infinite variety which all the forms of double counterpoint afford, as seen in the above, will convince the learner, without saying more, of its importance in developing the ideas of the composer. If the student should wish to pursue this subject (for we have only touched upon it), the theoretical works of Cherubini and Albrechtsberger are recommended as the best, and such as will render him great assistance in this most difficult study of our art.

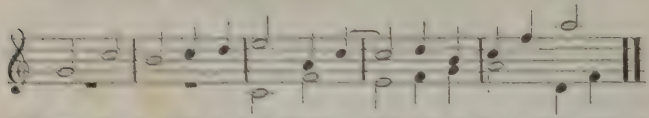
LESSON XXXIV.

Imitation and Fugue.

The term *imitation* in music, denotes the reproduction of a phrase or subject in one or more different parts, after one or more measures have intervened since the subject was commenced in some one part. Imitations may be styled *ordinary* or *scientific*. For example, when one part gives out a subject, and the same is afterward repeated commencing on any other sound of the scale, either above or below the original suoject, the imitation is called ordinary. Thus:



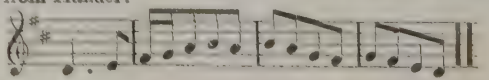
But if the subject is again taken up, before the first is actually concluded, thus,



it is termed scientific, and it requires both knowledge and genius to carry out this imitation with effect. Scientific imitations cannot always be carried out to the letter; they may also begin on any sound above or below the original subject, and additional parts are often necessary to make their harmony correct. There are also partial imitations, in which but part of the subject is taken. Each imitation is generally preceded by a rest. Imitation is the very essence of the fugue, and is freely adopted in all kinds of compositions, as it offers the composer the most obvious means of developing ideas.

There are many species of imitation, but some of them savor almost too much of pedantic absurdity, and are nearly useless in modern composition.

From what has been said above, the student will learn that a *fugue* is a composition in which one part proposes a subject, and a second answers or imitates, frequently at the interval of a fourth below, or fifth above, and often in the octave. This imitation may be carried through any number of parts and clothed in different harmonies. The subject to a fugue should be pertinent and striking, and should seldom extend through less than two, or more than eight measures. Example from Handel:



Fugues may be constructed with two or more subjects (see finale in Mozart's Jupiter Symphony). Such are termed double fugues, all of which are governed by certain rules, which have been subject to many modifications by modern composers.

The answer to a fugue, is merely the transposition of the subject, with some slight alterations. When the subject is commenced in the tonic or key note, and no modulation takes place, the answer is taken a fifth above or fourth below, and no alteration is necessary if we except, perhaps, sometimes an accidental. Alterations in the subject should take place as seldom as possible, and then in such a manner as not to disfigure the subject more than is absolutely necessary. Most fugues terminate with a pedal note of several measures' duration, and it is always written on the tonic or dominant. On this pedal note all kinds of developments and imitations of the subject take place, by way of augmentation, diminution, &c.

REMARK.—We throw out these few hints on fugue writing, in the hope that they will lead the learner to pursue this study to such an extent as will enable him to become proficient in a department of musical science which is of the utmost importance to his ultimate success as a composer of music; for, we may be allowed to repeat, "All permanent future success will depend on the attention given to this subject." In proof of this assertion, we have only to point to the works of Bach, Handel, Beethoven and others, who have attained some of the highest honors the musical art is capable of conferring, and who have made the study of double counterpoint and fugue the employment of many years.

A Hint to Young Composers.

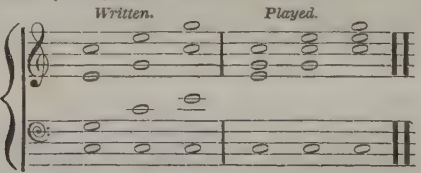
Young composers are too apt to make the Piano Forte the vehicle of drumming up their ideas, and we would suggest the propriety of not using the Piano Forte at all, at least for the first year or two. By this we would not mean that the composition should not be played, for when it is finished, it is right and proper to hear the general effect on an instrument. To those who have studied Counterpoint *thoroughly*, we need not add that appropriate harmonies are always in the mind of the composer as soon as the leading idea is on paper. Some persons first write a melody and then by dint of study, or drumming on the Piano Forte, conjure up a kind of harmony with which to clothe their tame subject.

PART II.

LESSON I.

Rules for playing the Organ and Piano Forte by Figures.

In playing by figures the common church psalmody of this country, the two extreme parts only are observed, the figures written underneath the chords denoting the harmony of the intermediate parts, which are sometimes played an octave higher than written, when extended more than an octave from the soprano or air. The common chord is not figured, except to contradict some preceding chord, and even then it is hardly necessary.* In playing by figures only three positions are used; viz., the first three. Thus:



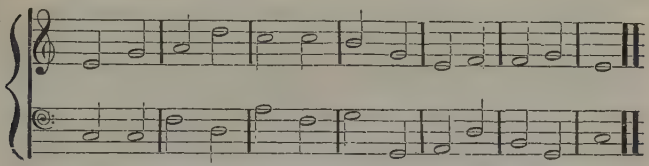
The pupil should name the different positions individually as they are played; for example, in the above exercise the chords may be named, and reasons given something like the following. The first chord is the first position of C, because the soprano has the same letter that the bass takes an octave or two octaves higher. The second chord is the second position of C, because the soprano is a third above the bass. The third chord is the third position of C, because the soprano is a fifth above the bass.

Remark.—To sum up the above, let the pupil first play the bass, then the soprano, afterward look at the figures and fill out the chord as they indicate, naming the position and giving the reason for it, &c.

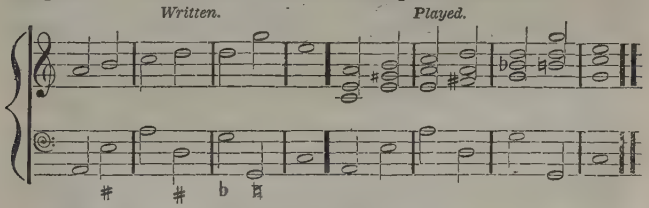
In order to impress each chord on the mind, as they are learned successively, it is well to take any book of church psalmody where the figures are used, and play many tunes, omitting all the chords but the one in question.

Here is an exercise for the pupil to play and fill out with a pencil:

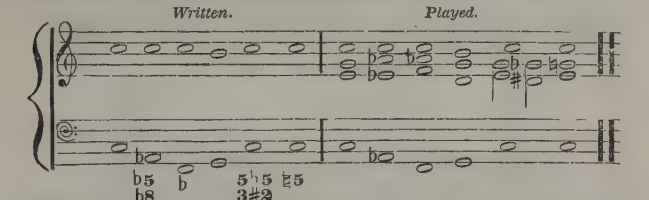
* When the common chord is figured, it is seldom that more than one or two figures at most, are used. Thus the figures $\frac{8}{5}$ either together or singly, indicate the common chord.



A sharp, flat or natural placed under a chord or figure, always has reference to the third; *i. e.*, the third from the bass is always made sharp, flat or natural, when chromatics are placed underneath. Thus:



A sharp, flat, or natural placed before a figure, always elevates or depresses that interval, as the case may be. Thus:



REMARK.—In the figuring of chords, if the figure usually left out in the abbreviation represents an altered sound, it is then inserted, and the sign is placed before it as in the above exercise.

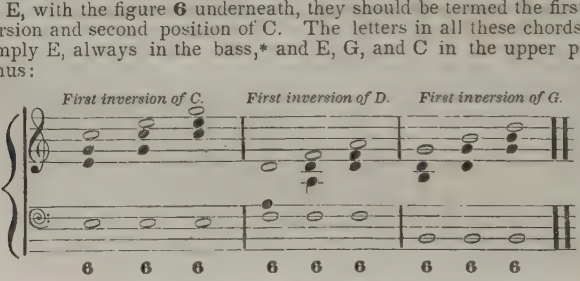
LESSON II.

First Inversion of the Common Chord.

To create the first inversion of any chord, the bass moves up a third.

REMARK.—The pupil is not to suppose by the above remark, that we actually change the bass in playing by figures, as this is never done; but if we wish to invert a chord direct, we move the bass up.

The figure **6** is always used to indicate the first inversion; sometimes $\frac{6}{3}$. The rule is *to play the bass and soprano as written, and refer back a third from the bass, playing the common chord to that letter*, i. e., *to the letter a third below the bass.* For example, if we wish to play the first inversion of C, the bass is written on E, and the soprano may be written on any one of the three letters forming the common chord of C. If written on C (as in the common chord direct), it would be called the first inversion and position of C. If the soprano is on G and the bass on E, with the figure **6** underneath, it should be called the first inversion and third position of C. If the soprano and bass are on E, with the figure **6** underneath, they should be termed the first inversion and second position of C. The letters in all these chords are simply E, always in the bass,* and E, G, and C in the upper parts. Thus:



The black notes indicate the ones that are inserted by the player.

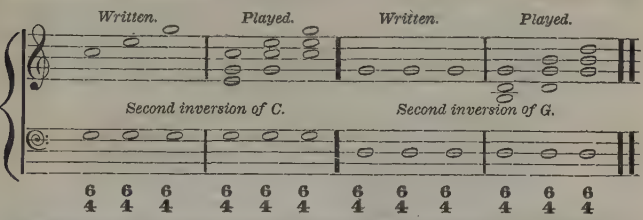
LESSON III.

Second Inversion of the Common Chord.

In the second inversion of any chord, the bass and soprano must be played as written, and the performer must refer up a fourth from the bass, playing the common chord to that letter, *i. e.*, to the letter a fourth above the bass.

The pupil will remember, the bass must never be changed, but played just as written. For example, if the bass is written on G, we find C is its fourth; therefore the common chord of C should be played with the right hand; that is, the letters E, G, and C, while the left retains G. The figures $\frac{6}{4}$ are used to indicate this chord. Thus:

* It is customary to play octaves to strengthen the bass, not only on the Piano Forte, but it is followed to some extent on the organ. It may be allowed *sometimes*, although not to so great an extent as many imagine.

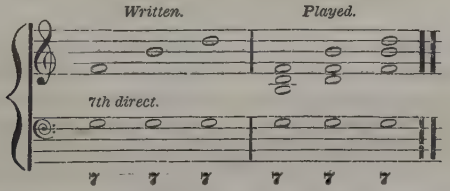


Let the pupil play and write out these two inversions with their three positions on every degree of the scale, also bearing in mind that when the soprano is on C and the bass on G, with the figures $\frac{6}{4}$ underneath, it is the first position, second inversion of C (the letter a fourth above the bass); and when the soprano is on E it is the second position, and when on G, the third.

LESSON IV.

Chord of the Seventh.

The chord of the seventh is simply the addition of a seventh instead of an eighth to the common chord, and it is figured $\frac{7}{5}$; sometimes $\frac{7}{3}$ or $\frac{7}{}$. The chord of the seventh has three different positions. Thus:

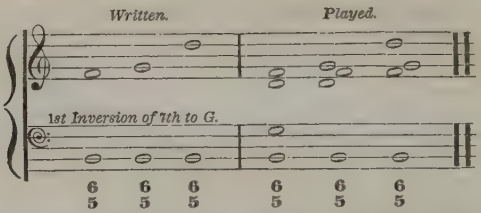


The simple rule for this chord is, *add the seventh instead of the eighth to the common chord, whenever the figure* **7** *is placed under a chord.*

LESSON V.

First Inversion of the Seventh.

In the first inversion of the seventh, the bass and soprano are played as written, and the sounds constituting the seventh direct to the letter a third below the bass are inserted, and it has three positions, the figuring **6** being used to each. Thus:



It will be perceived by the above, that no letter is doubled in the chord of the seventh; or in other words, that no two parts take the same letter.

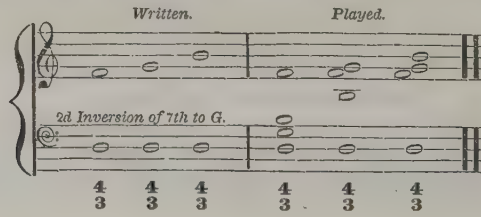
REMARK.—It may be well to remind the pupil, that when the bass takes a letter in the chord of the seventh, that letter is dropped by some one of the upper parts, and the letter which the bass leaves is *taken up* by some one of the upper parts. See the above example.

Another rule for playing the first inversion of the seventh, is *to refer back a third from the bass, and play the common chord to that letter* (i. e., *to the letter a third below the bass*), *adding the seventh instead of the eighth.*

LESSON VI.

Second Inversion of the Seventh.

IN the second inversion of the seventh the bass and soprano are played as written, the same letters being retained in the upper parts as in the seventh direct and first inversion, with the exception of the letter taken by the bass (when it is inverted), which is omitted, and the letter left by the bass (in its inversion) is played with the right hand. It is figured $\frac{4}{3}$, sometimes $\frac{\#6}{4}$, when the 6 is to be sharped. Here is the second inversion of the 3 seventh to G with its three positions:

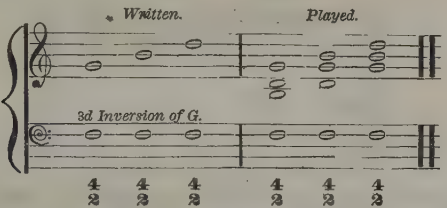


The rule for playing the second inversion of the chord of the seventh, is *to play the bass and soprano as written, refer up a fourth from the bass and play the common chord to that letter* (i. e., *to the letter a fourth above the bass*), *adding the seventh instead of the octave.*

LESSON VII.

Third and last Inversion of the Seventh.

In the last inversion, which is figured $\frac{4}{2}$, sometimes $\frac{6}{4}$, the rule is, *play the bass and soprano as written, and the common* $\frac{}{2}$ *chord of the next letter above the bass.* Thus:

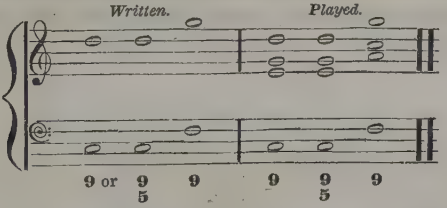


Remark.—With the above rule this chord is made one of the easiest to play, while with the prosy rules, as laid down in most theories, it is the most difficult.

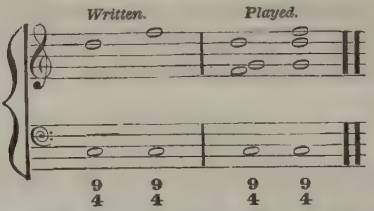
LESSON VIII.

Chord of the Ninth, and Miscellaneous Chords.

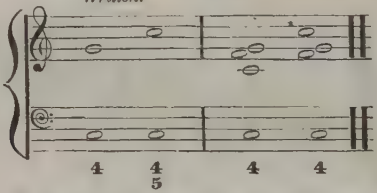
Where the figuring 9 or $\frac{9}{5}$ occurs, play simply the common chord, adding the ninth instead of the eighth. Thus:



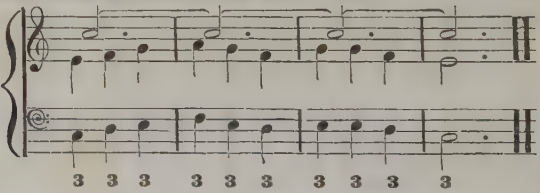
If the figures $\frac{9}{4}$ occur, play as above, but instead of the third play the fourth. Thus:



When the figure **4** is written alone, or $\frac{5}{4}$, play the common chord with a fourth instead of a third. Thus:



When a series of the figure **3** occurs, it denotes that thirds or tenths should be played generally to the bass. Thus:



The word *unison* denotes that the soprano and bass only should be used without filling out the harmony, and when the harmony should be inserted, a figure is used to contradict the unison passage. Passing notes are not often figured, and it is not considered necessary to play the chords to such notes, although where they are long sustained it may be well to insert some part of the harmony, if not all. It is seldom, in our Church Psalmody, that we find other chords beside those we have touched upon, and we would say in conclusion, that we trust that the rules as here laid down (which are the result of much experience) will be found equal, if not superior, to any thing of the kind now before the public. It has been the author's aim, to remove from this rather puzzling study, to say the least, all the "stumbling-blocks" which are so apt to interrupt the progress of the student.

PART III.

OF THE NATURE AND EMPLOYMENT

OF THE

ARTIFICIAL INSTRUMENTS OF SOUND (Musical Instruments).

Of Musical Instruments in general.

THE instruments now in use, of which the composer may avail himself in realizing his musical thoughts, may be divided into *stringed instruments*, *wind instruments*, and *instruments of percussion*.

The stringed instruments now in use, are the piano forte, the harp, the guitar, the several instruments of the violin tribe, viz., the violin, the tenor (viola), the violoncello and double bass.

NOTE 1.—A practical knowledge of the nature and treatment of the piano forte we must here take for granted, it being indisputably the only instrument which enables us to display the nature and rules of harmony in the most satisfactory manner, on which account it is best adapted to the study of composition.

NOTE 2.—Lest our enumeration might appear incomplete, we would not omit the harp, as of late it has been employed by French composers in theatrical orchestras, and is used both as an instrument of accompaniment and concertante as well as solo. In this country the harp is but too much neglected, although it is capable of affording infinitely more enjoyment than the guitar.

NOTE 3.—To avoid omission, we also mention the guitar, an instrument so much grown into favor of late. Its character renders it best adapted for the accompaniment of a simple song; at least its use ought not to be extended beyond it.

The wind instruments now in use are, the flute, oboe, clarionet, basset-horn, bassoon, serpent, French horn, trumpet, trombone. The organ, too, may be considered as an instrument composed of several wind-instruments.

Instruments of percussion are, the kettledrum and the instruments of a Turkish military band, *viz.*, great drum, triangle, cymbals, &c.

Compositions for a full band or orchestra, in which the instruments of the violin tribe are joined to the wind instruments (and at times, also, to the instruments of percussion), are generally termed *Orchestra Music.*

Compositions for wind-instruments only, with the occasional addition of instruments of percussion, are usually called (by the Germans) *Harmony Music.*

Compositions for instruments of the violin tribe only, in which every part is allotted to one performer alone, are called (by the Germans) *Quartett Music.*

In a full orchestra composition, the principal parts are written for and allotted to the instruments of the violin tribe, because, 1st, of all the orchestral instruments, they enable the player to attain the greatest degree of mechanical execution; 2d, they yield a tone at once most penetrating and capable of the most varied modifications; 3d, they possess the advantage of being readily tuned in accordance with other instruments, and the performer may play on them in every key with equal purity; 4th, the instruments of the violin tribe merely put in motion the arms and hands of the player, and on this account alone admit of a more active employment than the wind instruments, the players on which are physically incapable of continuing their exertions for as long a time as the performers on bow instruments; 5th, because the instruments of the violin tribe admit of several notes being sounded at the same time. From all these circumstances it must be obvious, that the violin instruments, of all others, present to the composer the widest scope both for melodic invention and harmonic accompaniment.

The instruments of the violin kind, with reference to their range and employment, represent, as it were, the four classes of the human voice.—

The 1st violin forms the treble;
The 2d — — — Alto;
The tenor (viola) — tenor;
The double bass and violoncello form the bass.

NOTE.—The violoncello occasionally performs a part, which differs from the real or fundamental bass, or strengthens merely another instrument, such as the tenor, bassoon, &c.

The march or progress of the parts of an orchestral score, is not so regular and independent as is the case in vocal music; and the harmony, in four parts, upon which the score is essentially founded, is frequently distributed among a number of very different instruments. Thus, for instance, we often find the second violin proceed in unison, or in the octave with the first, in order to render a particular melodic figure more prominent. The tenor often acts in the same way, or moves along with the bass in the octave, or even in unison, by way of reinforcing it, while the other notes of the chords are consigned to the wind instruments.

In full orchestral music, the several violin instruments derive additional weight and effect from the circumstance that the part of every one is consigned to several performers. This the composer ought likewise to bear in mind, and he should take care in orchestral compositions, to avoid, as much as possible, intricate figures and passages, which are only fit for solo performances.

In quartett compositions for violin instruments, it is requisite that the conduct and march of the parts of a score, should be nearly as regular and strict as in vocal compositions of several parts.

NOTE.—It often occurs that wind and violin instruments are combined in trios, quartetts, quintetts, &c.

The violin instruments, therefore, form the basis of orchestral compositions, while the choice and the number of the wind instruments depend on the will and the particular object of the composer.

NOTE.—In dance compositions, the tenor (viola) is commonly excluded among the instruments of the violin kind, the second violin being sufficient to contribute an accompaniment adequate to the simple harmony which the nature of the composition requires.

The wind instruments are well calculated to impart light and shade to the whole composition. This effect they may produce, 1st, when they are judiciously made to take up the principal melody alternately with the violins, or merely to reinforce the latter by causing one or the other wind instrument to proceed in unison, or in the upper or lower octave, with the stringed instrument carrying the principal melody; 2d, when in periods where the stringed instruments have many divisions and active passages, the wind instruments intonate the simple chords in notes of long duration, thus preventing the impression of a full harmony from being lost or interrupted; and lastly, it is not uncommon to employ in entire periods the whole band of the wind instruments exclusively, while the stringed instruments are consigned to silence.

NOTE.—The usual practice is to employ *two* of every class of wind instruments in the performance of an orchestral composition, allotting the upper part (*primo*) to one, and the lower part (*secondo*) to the other; and, according to circumstances, assigning occasionally the same sounds to both. Very frequently *one* flute alone is made use of; three or four French-horns are likewise brought into action, as also, although rarely, three or four trumpets. The number of trombones is generally three, more rarely four.

In the choice and employment of the wind instruments, the composer ought to observe a particular degree of judgment and discretion, and he should take especial care, 1st, not to injure his main ideas by too great an accumulation of wind instruments; for, although a great number of instruments will augment the noise, it will not supply the defect of genuine intrinsic vigor of harmony, or the absence of a glowing invention. Several of the symphonies of Haydn and Mozart, afford evidence that the most beautiful effects may be produced with few wind instruments. 2d, The composer should be cautious to abstain from giving *constant* occupation to the wind instruments he may have selected, as the composition would thereby lose in point of variety; and the players, moreover, should be afforded proper opportunities to rest their lungs, and to acquire new strength.

NOTE.—Considerable effect is produced by allowing one or another instrument to come in alternately, and act a more conspicuous part for a while; for the more we aim at a judicious change, and the more sparingly we make use of the wind instru-

ments in the softer passages of a composition, the more shall we have it in our power, by calling forth the united co-operation of the whole orchestra, to give due effect to passages which require the utmost display of harmonic vigor.

In compositions for wind instruments exclusively (usually termed in Germany, harmony music), the instruments may be associated in various ways. The composition may be written for instruments of the same class, viz., two, three, or four flutes; two, three, or four horns; two, three, or four bassoons; or for wind instruments of different kinds.

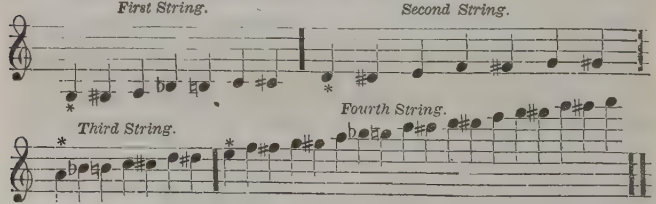
As wind instruments are inferior to stringed instruments in point of mechanical execution, intonation, and modulation, it follows that in writing for the former, the composer must restrain himself within narrower bounds. In pieces of this description, the clarionet is best calculated for the principal part, and the oboe and flute are generally employed in reinforcing it.

It is self-evident that the instruments of a powerful sound—trumpets, trombones, together with the instruments of percussion, viz., kettle-drums, cymbals, &c., should only be introduced in scores of a strong cast of parts, and of noisy effect. The abuse to which these instruments are doomed at the present day is notorious. We scarcely can now hear dance-music in any place of public resort, without the din of trumpets and trombones, and the stunning thumps of the great drum.

NOTE.—How true to the letter, does this remark apply to the music of this country, for noise too often covers up defects that ought to be heard and condemned.

Of the Use and Functions of the several Instruments of the Violin Class.

The Violin.—The violin is capable of the greatest vigor, and of the greatest softness and delicacy; it enables the player to elicit every tone with perfect purity, and with the most varied modification as to strength and weakness. Hence the violin is the queen of orchestral music. For orchestral purposes, the composer may find the following extent of the violin scale sufficient, although the solo player has an additional number of upper notes at his command.



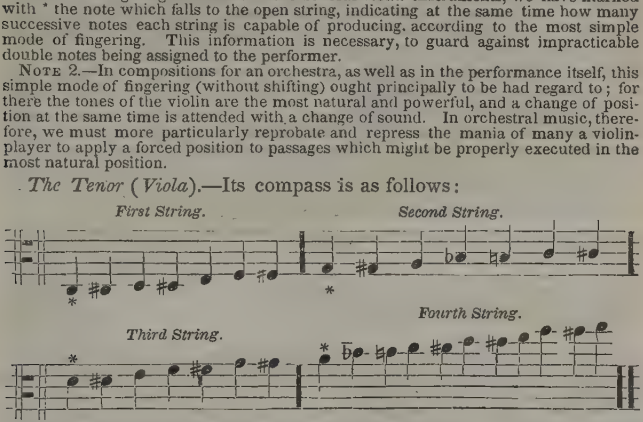
The highest notes of the above scale are but seldom to be employed in music for an orchestra; and here, too, the middle region of the instrument is that of which the greatest use should be made, as is alto-

gether the case with the human voice, and every kind of instrument. That the second violin, speaking generally, ought still less to be allowed to go up to the higher notes, except where it moves along with the first violin, is a matter of course.

NOTE 1.—In giving the scales of the several violin instruments, we have marked with * the note which falls to the open string, indicating at the same time how many successive notes each string is capable of producing, according to the most simple mode of fingering. This information is necessary, to guard against impracticable double notes being assigned to the performer.

NOTE 2.—In compositions for an orchestra, as well as in the performance itself, this simple mode of fingering (without shifting) ought principally to be had regard to; for there the tones of the violin are the most natural and powerful, and a change of position at the same time is attended with a change of sound. In orchestral music, therefore, we must more particularly reprobate and repress the mania of many a violin-player to apply a forced position to passages which might be properly executed in the most natural position.

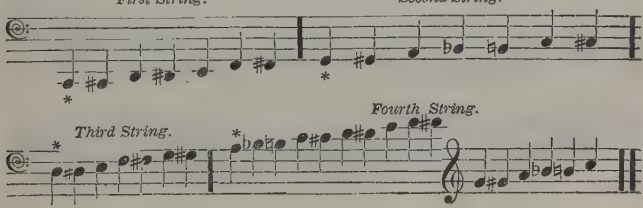
The Tenor (*Viola*).—Its compass is as follows:



The notes for this instrument are written with the C clef. It serves to fill up the harmonic voids between the second violin and the bass, or, what occurs frequently, moves with the bass, violoncello, or bassoon. In the latter case, the tenor is usually an octave higher than the bass; but if, by so doing, the tenor were to overtop the instrument carrying the principal melody—which might easily take place in cases where the bass goes to the higher notes, or the melody lies low—such impropriety is generally remedied by setting the tenor in unison with the bass.

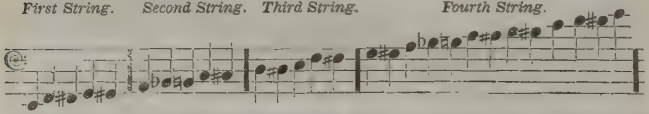
The tenor in general moves with good effect when in unison with the violoncello.

The Violoncello.—Its compass is as follows:—



This instrument, so extensive in its range, moves most frequently with the double bass, the fundamental bass-support of the orchestra; and the notes of the violoncello are an octave higher than those of the double bass. At the same time, we meet with frequent instances where the violoncello renders itself conspicuous by special passages of its own; and its charming effect, in such cases, is particularly striking in some of the compositions of *Cherubini* and *Beethoven*. As the range of this instrument is so extensive, that it is enabled not only to discharge the functions of a bass-support, but to seize also the principal melody, nay, to rise to the height of the violin, it is often the case that the higher notes are written in the G, or treble clefs. The C clef is also met with occasionally. With regard to the use of the G clef, composers vary in practice. There are some who, when they employ the G clef, intend the notes to be played an octave lower, as to real pitch, than what would be their sound if played on the violin clef.

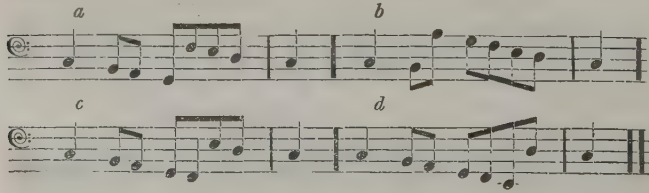
The Double Bass.—Its compass is as follows:



NOTE.—Many tune the lowest note into **F**, thus having one note less. There are also double basses with five strings, and others with three strings, which it is not necessary to comment upon in this place.

The tones on the double bass sound severally an octave lower than on the violoncello; hence, rapid passages, without sufficient reinforcement from the latter instrument, become unintelligible. Many composers do not always consider that the lowest limit of the double bass is E, for they are often found to write passages like the following, which the violoncello only can execute correctly.

In cases of this kind, it is for the player to judge at what note he is to enter the higher octave; and he may possibly execute the above passage as at *a*, *b*, *c*, or *d*.



In any case the melodic flow is disturbed; and it is, moreover, very improbable, that of several double bass players, all will deal with the same passage in the *same* way. It might easily happen that one of them took the passage as at *a*, the other as at *b*, &c., whereby melodic clearness would materially be the sufferer. In such cases, therefore, the composer should pronounce his intention distinctly.

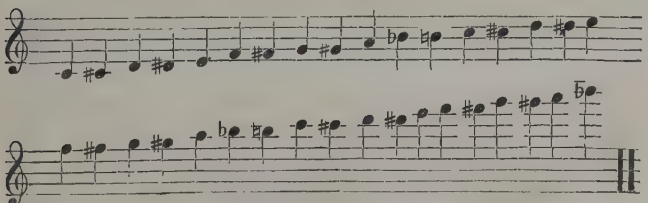
Double notes, such as are usual on other violin instruments, are not to be resorted to on the double bass, although it be not mechanically impracticable to produce them; for low sounds so near each other would only yield an unintelligible rumbling noise. In the more modern compositions, too much is frequently expected from this instrument; passages being often found written for it, which the violins can scarcely execute with convenience and correctness. In such cases, what can be the result (especially in the lower tones) but a confused murmur of sounds, called forth by a fretful and ludicrous sliding of the hand up and down the finger-board? It will be impossible to discern the sounds distinctly; for let the executive skill of the player be ever so great, a thick string will not have sufficient time to vibrate properly, and to produce a perfect sound.

How admirably does *Mozart* treat his bass parts! how suitably to the character of the instrument! He certainly does not spare them, but energy and clearness are not sacrificed to execution.

It is further to be observed, that sounds are sometimes produced on the violin instruments by forcibly drawing the strings with the fingers, as is done with the harp or guitar. This mode of playing is indicated by the word *pizzicato;* and where the employment of the bow is to be resumed, the term *coll' arco* is used. *Mutes*, or movable dampers, too, are often used with good effect, and the words *con sordini* written over the passage on such occasions, while the words *senza sordini* denote the removal of the mute from the bridge.

Of the Use and Functions of the several Wind Instruments.

The Flute.—Its compass is as follows:



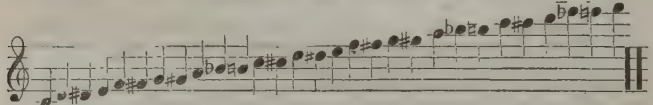
Note.—The low C and C♯, are not to be found on all flutes.

The character of the flute is that of softness, and only the tones of the higher octave are distinctly audible in passages where the rest of the orchestra is powerfully engaged. The middle and lower tones are only available, with good effect, in solo passages, and pieces of a tender character.

The keys of G major, D major, and C major are the most easy to be played in; those of F major, B♭ major, and E♭ major are more difficult; and the most intricate of all, are the keys of E major and B major.

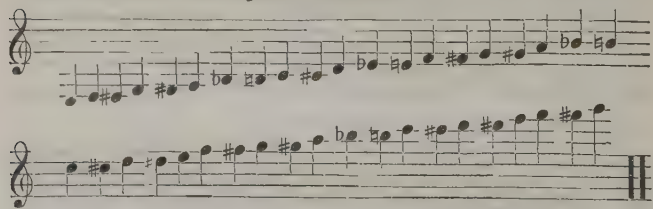
There are also other kinds of flutes, among which the *octave-flute* (*flauto piccolo*, *flauto ottavo*, *flautino*) occurs most frequently in orchestral music. It is altogether an octave higher than the common flute, and has a very piercing shrill sound, on which account it is only calculated for compositions of a noisy character, martial music, &c.

The Oboe (*Hautboy*).—Its compass is as follows:



The lower C sharp cannot be produced on instruments that have not an express key for that purpose. The tone of the oboe is piercing, and makes its way through a full orchestra with good effect. The region of the sounds, in which the oboe can be most advantageously employed, is mostly higher than that of the clarionet, when both are acting at the same time. The most easy keys, or scales, on the oboe, are C major, F major, G major, and D major.

The Clarionet.—Its compass is as follows:



Great as this range is, and beautiful and rich as is the tone by which the clarionet, of all the wind instruments, comes nearest to a good soprano voice, it nevertheless has some imperfections. All its tones, for instance, especially the lower ones, are not quite true; and nothing but a high degree of experience and proficiency in the treatment, is any ways capable of correcting these defects. It is impossible, in the next place, to play on a common clarionet quite in tune in every key. On this account, several kinds of clarionets are em-

ployed. Those of most general use in an orchestra, are the C, the B flat, and the A clarionet. In harmony music the D, E flat, and F clarionets are also made use of. Thus, according as the key demands it, is it for the composer to select among these different clarionets that which best answers the purpose.

Upon the C clarionet, the following keys or scales are the most convenient; viz., C major, G major, F major, A minor, E minor, and D minor.

Upon the B♭ clarionet, the keys, or scales—B♭ major, E♭ major, F major, A♭ major, and the kindred minor keys.

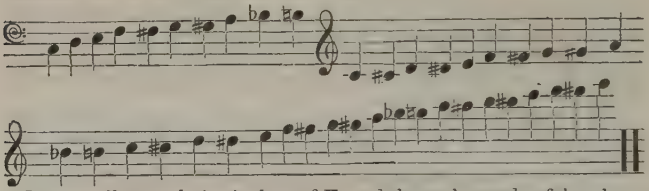
Upon the A clarionet, the keys, or scales—A major, D major, E major, B major, and the kindred minor keys of these.

By these changes of clarionets, nothing but the fundamental sound of the instrument is changed; the mechanical treatment and the fingering remain unaltered. On this account, the usual practice is to consider the principal key, or scale, of every clarionet, whatever the same may be in reality, as if it were C major; and the composer, in writing the notes for the part, has to pay due regard to this circumstance. For example, if your score is in *E flat*, use *B flat* Clarionets and write in *F*. If the score is in D, use *A Clarionets* and write in *F*. If in *E four sharps*, an *A Clarionet* and write in *G*. If in *F*, a *B flat Clarionet* and write in *G*. If in *A flat* use a *B flat Clarionet* and write in *B flat*.

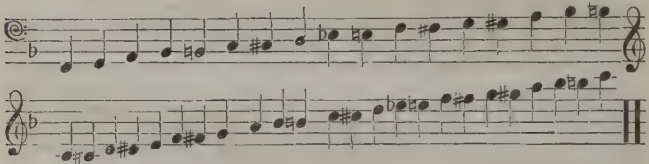
It may be mentioned, by way of general observation, that the highest notes, by reason of their piercing sound, and the lowest, in consequence of their dullness, differ greatly from the full and rich middle tones. The higher, therefore, the clarionet, the more the first-mentioned circumstance will be found to be the case; the lower the clarionet, the more will the second disproportion of sound be observable.

In orchestral compositions when the clarionets are combined with oboes and bassoons, the region of tones assigned to the first is, in ordinary cases, betwixt the two latter instruments; at the same time, the clarionets frequently move in unison with the oboes. It is, likewise, often the case, that the first clarionet proceeds in unison with the second oboe, and that the second clarionet moves in the lower octave of the first oboe.

The Basset-Horn.—The basset-horn occurs but now and then in orchestra-music, and is very rarely used as a solo-instrument; although its compass is so extensive, and its effect so good, that it would well merit to be more cultivated and more frequently introduced in scores. Its comprehensive scale is as follows:—

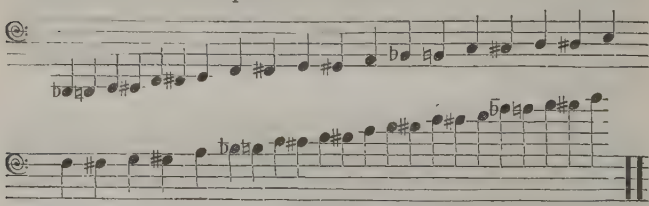


It generally stands in the key of F, and the real sounds of the above scale are as follows:—



This instrument holds an intermediate place between the bassoon and clarionet; and owing to its great compass, may be employed both in taking the melody and in the way of accompaniment, as well as in performing the functions of the bass-support. The beautiful effect which this instrument is capable of producing, may be perceived in Mozart's *Requiem*, in the *Magic Flute*, in the well-known aria in *Figaro*, with two basset-horns *obligati*, and in the aria of Vitellia in the *Clemenza di Tito*, with basset-horn *obligato*. An excellent effect is produced by the combination of two clarionets and two basset-horns, the latter being treated as bass-instruments.

The Bassoon.—Its compass is as follows:—

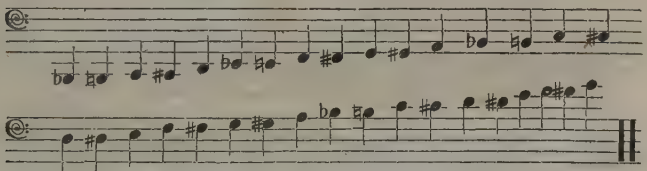


Its treatment is easiest in the keys of C major, F major, B flat major, and G major; but very inconvenient in E major, A major, and B major.

The functions of the bassoons in the orchestra, are either to fill up the harmony, or to proceed with the instruments carrying the melody in the octave, or they have solo passages of their own; and they also

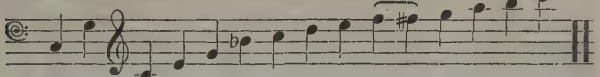
support and strengthen the parts of the violoncellos and double basses. Their use, therefore, is very diversified, and their advantage in modern music important. The low tones from B flat to D are not calculated for shakes, nor eligible for passages.

The Serpent.—The serpent is an energetic and powerful bass instrument, although very imperfect. But if it were used in orchestras in the way of strengthening the basses, its effect would be admirable. It is, therefore, a matter of regret that this instrument is not more attended to. Its compass is as follows:



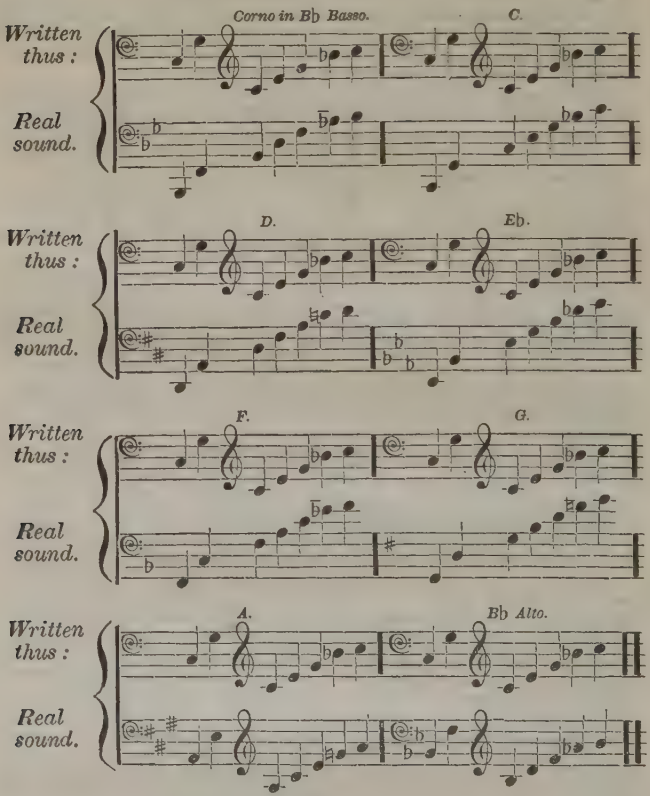
Its utility shows itself most in full harmony music (music for wind instruments exclusively), and it is greatly superior to the rest of wind instruments of the bass tribe, such as the contra-fagott (double bassoon), bass-horn, &c.

The French Horn.—The natural notes of the common French horn are as follows:



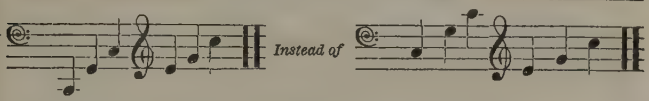
The tones and semitones intervening between these natural notes, may certainly be produced by the insertion of the hand in the mouth of the instrument; but their sound, especially in the lower octaves, is much duller. The artificial aid of the performer is likewise requisite for the correct intonation of the two notes, F and F sharp; because the horn has but *one* natural note between E and G, which is too high for F, and too low for F sharp. It is easily to be conceived, that in this manner the services of the horn must be more limited than those of the other wind instruments. In order to make use of the horn in various keys, various kinds of horns are employed; thus, we have horns for low B flat; horns for C, D, E flat, E, F, G, and A; and horns for high B flat: and there are, likewise, means of tuning horns into keys situated between the above, as B, C sharp, &c.

Hence it is for the composer to mention at the head of the part what kind of horn he wishes to be used; and in writing the part, he must write it as if the fundamental sound of the horn he has selected were C throughout, however different the sound may be in reality. Although scarcely necessary, we will subjoin the scales of the different horns, both according to their respective notation, and the true sounds of those notes.



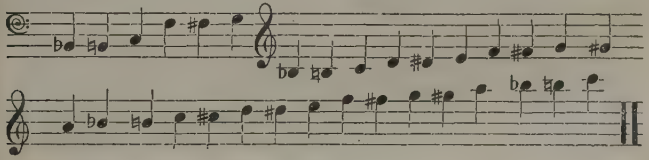
NOTE 1.—It will here be seen that there are two kinds of B flat horns, differing by an octave. The lower one is called B flat Basso, and the higher one B flat Alto, as mentioned above.

NOTE 2.—As the G or treble clef does not reach low enough to designate the graver notes of the horn, the bass clef is also employed, as may be seen above. At the same time we have to observe, that in cases where the bass clef is introduced, almost all the composers adopt the preposterous and totally needless practice of writing such passages in the bass clef an octave lower than the real sounds, according to the natural scale of the instrument; for instance,



This erroneous mode of notation is also very common in parts for the basset-horn.

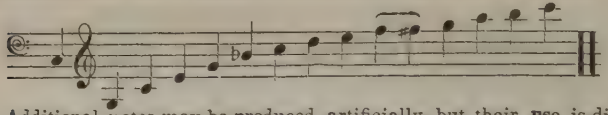
We now subjoin the *complete scale of the horn*, including the notes produced by the insertion of the hand in the mouth of the instrument.



The notes obtained by stopping, especially in the lower part of the scale, being, as has already been stated, much inferior in fullness and vigor to the natural sounds, endeavors have been made to facilitate the intonation of those notes by means of valves and keys. But, as the opening of the valve causes the air to rush out of the instrument, the tone thus loses its relative equality with the rest. A far better contrivance has been invented and carried into execution by *Mr. Stölt-zel*, in Breslaw, who effects the required alteration in the notes by stops, which are easily pressed down with the fingers of the left hand; and, by not suffering a breath of air to escape, preserve the desired equality of all the notes. *Mr. Sattler*, in Leipsic, has still more perfected this invention, and made the successful attempt of applying it to the trumpet and trombone.

The limited capabilities of this instrument of themselves render it necessary to be more sparing in its employment than with those previously adverted to. The horn, when used with judgment, and sparingly, is of great and important effect; but this effect would be lost if the composer were to snatch at every opportunity of allotting to it the notes of the harmony which may happen to be at the command of the instrument. The functions of the horn in the orchestra are partly to fill up the harmony, and partly to strengthen the melody as well as the bass. Solos, too, suited to its character, produce a beautiful effect, when introduced in their right place. Who, for instance, is unacquainted with the admirable employment of the horns in the *Sinfonia eroica* of Beethoven (in the trio of the Scherzando); in the aria in E, of Fiordiligi, in *Cosi fan tutte;* in the aria of Leonora in Beethoven's *Fidelio*, and in Weber's overture to Freischutz, &c.

The Trumpet.—The series of its natural tones is as follows:

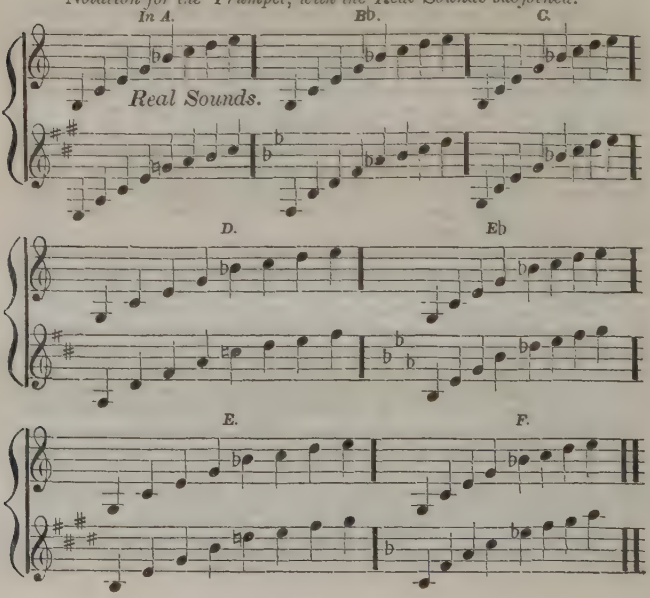


Additional notes may be produced artificially, but their use is dispensed with in the orchestra at least; and scarcely to be wished for, inasmuch as the very circumstance which makes it necessary to employ this clear and piercing instrument with certain restrictions, renders its effect the greater when brought into activity, and as that which it is capable of achieving appears quite sufficient to display its character to advantage.

NOTE.—As regards the sounds F and F sharp, the case is the same as with the horn; but as the trumpet does not possess the same means as the horn, of intonating these notes completely true, they should be avoided as much as possible. The higher notes, altogether, ought not to be used too much, and the first trumpet should not ascend above second G.

As is the case with the horns, trumpets of different pitch, according to the key to be played in, are employed in the orchestra. There are A, B flat, C, D, E flat, E, and F trumpets.

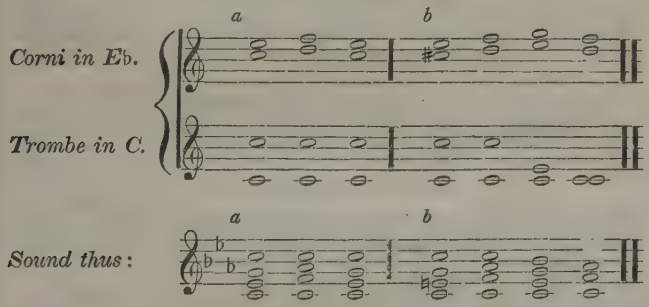
Notation for the Trumpet, with the Real Sounds subjoined.



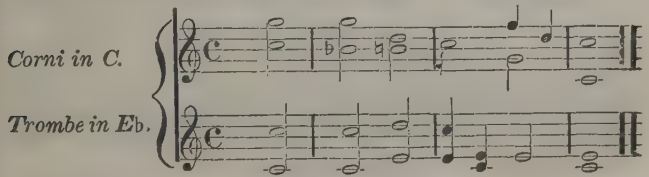
From the above, it will be seen that the notes of the trumpet are an octave higher than those of the horn.

NOTE.—With the trumpet, mutes are also occasionally made use of, which change its tone so as to become almost similar to that of a child's trumpet; and when the mute is used, the trumpet is thereby rendered half a tone lower.

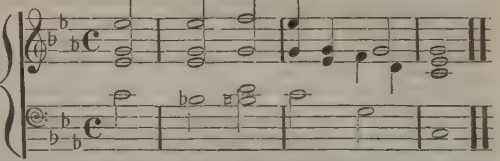
It is not necessary that the horn and trumpet should absolutely be in the key in which the piece is set. The piece, for instance, may be in the key of C major, and yet there may be reasons for employing, at its very outset, trumpets of a different key. This would be the case, if in the progress of the composition there occurred modulations into other keys, in which extraneous keys it might be desired to employ the horns or trumpets in their natural tones. Even one of the horns may be of a different key from the other, and this may also be the case with the trumpets. In compositions in a minor key, in particular, it will be well to have horns and trumpets tuned in different keys. Supposing, for instance, the piece to be in C minor, the following harmonic combinations, among others, might be obtained by having the trumpets in C, and the horns in E flat.



If the horns were in C, and the trumpets in E flat, the following harmonies would be practicable:



Would sound thus:

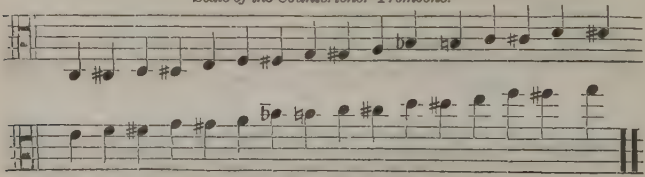


In this manner it is possible to produce very interesting and effective harmonic combinations.

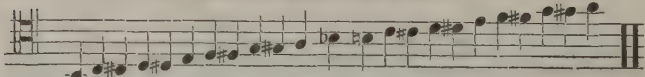
NOTE.—This expedient applies likewise to cases where more than two trumpets or horns are employed in a piece.

The Trombone.—We generally meet with three kinds of trombones; the countertenor, tenor, and bass trombone: either all the three are employed together, or two only, or even but one, in which latter case it is the bass trombone. Sometimes four trombones are made use of, a treble or countertenor trombone being added to the above.

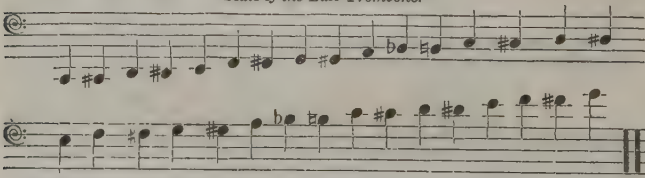
*Scale of the Countertenor Trombone.**



Scale of the Tenor or Alto Trombone.



Scale of the Bass Trombone.



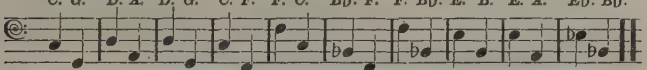
The imposing effect of the trombone would lose considerably, if its employment were not placed under the greatest restrictions: its me-

* In this country the Bass and G clefs are mostly used for the Trombones.

chanical treatment, also, is subject to many difficulties, and simple pieces alone sound well on this instrument, and produce a good effect. How noble and solemn is, for instance, the execution of a sacred melody on four trombones! how admirable, how entirely conformable to the serious character of the instrument, is the use which Mozart has made of it in the *Magic Flute* and *Il Don Giovanni*. It is really lamentable to see this truly sacred instrument so mercilessly ill-used in modern days.

Of the Use and Functions of the several Instruments of Percussion.

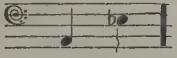
The Kettle-Drum.—In general, two kettle-drums are employed in an orchestra, although there are some rare cases of exception, such as the overture in Winter's opera of *The Interrupted Sacrifice*, in which three kettle-drums are made use of. It is for the composer to give special directions in which key each kettle-drum is to be tuned. One of them is generally tuned in the key-note of the piece, and the other in its dominant, so that both the kettle-drums differ by the interval of a fifth or fourth, as



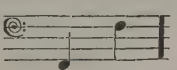
Note 1.—The smaller kettle-drum cannot well be tuned higher than F; lower than B flat would injure the tone. The larger kettle-drum should not be tuned higher than C, nor lower than F.

Note 2.—In the above example we have indicated the tones in which kettle-drums should be tuned by their actual notes in the bass clef, although some composers write the part as if the key-note were at all times C. The above mode of notation, however, is preferable.

Instances are, however, met with, in which either the key-note of the piece is not assigned to the kettle-drums, or where the dominant is wanting, or even both tones. In the aria of *Floristan*, for example, in Beethoven's opera of *Fidelio*, which is in the key of F minor, the kettle-drums stand in A and E flat. Thus:



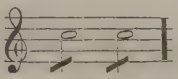
and in the last movement of Beethoven's 8th Sinfonia, in F major, the kettle-drums differ by an octave from each other; thus,



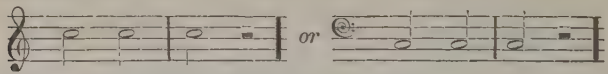
NOTE.—In compositions of several movements, or even in a single movement, where the tuning of the kettle-drums is to be changed, the composer ought to take care to insert in the part a sufficient number of bars at rest to enable the player to effect such alteration in the tuning. This observation equally applies to cases where there is to be a change of clarionets, horns, and trumpets.

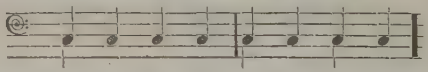
The Great Drum, and all instruments of noise, properly belonging to a Turkish band, such as the *Triangle*, *Tambourine*, *Cymbals*, &c., ought only to be introduced in military bands, and in dramatic music of a military character. Their frequent employment in the music of our days is a great abuse, although it cannot be denied that in many a composition they seem to render essential service by their stunning noise.

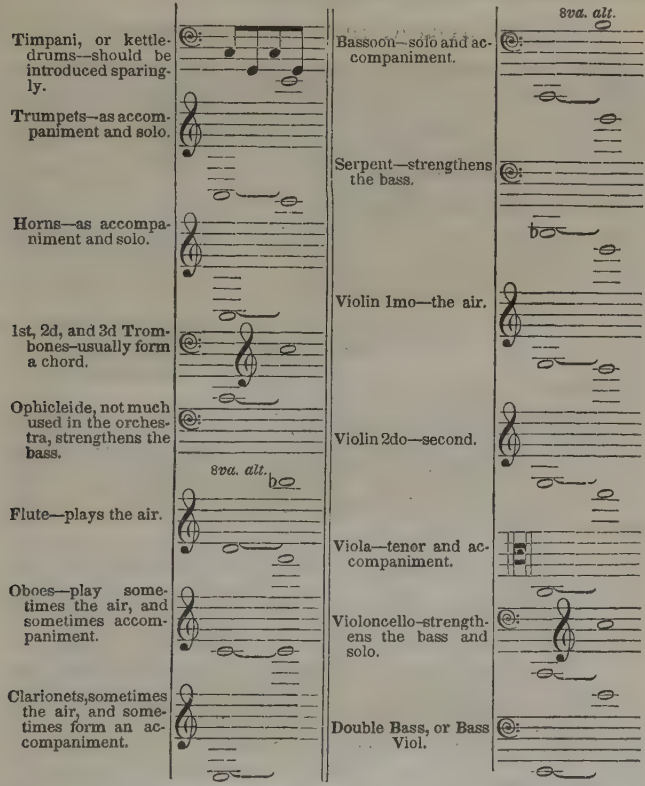
As these instruments, in reality, do not yield a musical tone, the notes can only serve to indicate the measure and time according to which they are to be struck. The triangle usually receives the note C in the G clef. Thus:



The cymbals are written for in like manner, either in the G or the bass clefs; as,



The great drum has the note C in the bass clef; as,

The notes with a downward tail indicate the main stroke, those with the tail upward denote the more feeble beats with the rod.

Perhaps, in concluding our remarks on the different instruments, it will be well to lay before the student a general view of the method in which the instruments generally stand in the score; also their compass and method of employment, although it will be best for the student to look over different compositions which are arranged for the orchestra—such as, Beethoven's and Haydn's symphonies, some of Mozart's overtures, &c. A score for the full orchestra usually stands thus:

Timpani, or kettle-drums—should be introduced sparingly.
Trumpets—as accompaniment and solo.
Horns—as accompaniment and solo.
1st, 2d, and 3d Trombones—usually form a chord.
Ophicleide, not much used in the orchestra, strengthens the bass.
Flute—plays the air.
Oboes—play sometimes the air, and sometimes accompaniment.
Clarionets, sometimes the air, and sometimes form an accompaniment.
8va. alt.
Bassoon—solo and accompaniment.
Serpent—strengthens the bass.
Violin 1mo—the air.
Violin 2do—second.
Viola—tener and accompaniment.
Violoncello—strengthens the bass and solo.
Double Bass, or Bass Viol.
8va. alt.

Finally, it may be proper to mention, that in exhibiting the compass of tone of the several musical instruments, we have not had in view such compositions as are intended for the solo playing of virtuosos, but merely the range of those instruments which is made available in a whole orchestra; and, so far, we conceive to have indicated the extreme limits which appeared to answer our object.

On arranging for the Brass and Clarionet Bands.

The first difficulty which the student will have to overcome, in arranging for military bands of many different instruments, is to know which keys to write in, so that the instruments will accord with one another, as many of the instruments do not stand in the keys which are used; for example, the E♭ Bugle, when it plays C, gives the sound of E♭; and the B♭ Bugle gives the sound of B♭, &c. Hence, if we wish the E Bugle should play in C, we write in A, three sharps.

The Post Horn or Cornopean stands in B♭, and has usually two crooks, viz., G and A♭. The Trumpet stands in F, and has crooks for B♭, E , A♭, D , C and G (see page 76). For illustrations and scales of the French Horn, see page 73. The Trombones and Ophicleides* stand in C, and of course they give the correct pitch of C when it is played.

On p. 83 is a general view of the order in which the different instruments stand, with about the compass of each instrument and the real sounds; together with the different keys which the different instruments require in order to have them accord.

It is seldom necessary to use any other keys besides the following, as they give sufficient variety; and besides, all the instruments are not in tune in other keys, more especially if the performers have not had much experience as practical musicians. Some of the instruments may go a little higher or lower than what is here laid down; but it is not best to transgress the above limits often, except perhaps in solo playing

All of the following instruments may be used occasionally in solos, as the composer sees fit. The young student is advised to look over and examine different well-arranged scores, by which process he will be enabled in time to arrange in a tasteful and correct manner, if natural talent is not wanting. The three Trombones should usually form a chord in the full band, and the Ophicleide may be used as a support.

It is very necessary that one should possess a knowledge of the rules of composition, to be enabled to arrange scientifically; also, the theory of each instrument should be well understood, so far as relates to the compass, mechanical execution, &c., which it is susceptible of. A knowledge of these can be gained from the many instruction books which are published all over the Union, and which can be had at most of the music stores.

The student is advised to study all the preceding pages on the Employment of Instruments, from page 63, as it cannot but be interesting and useful to all.

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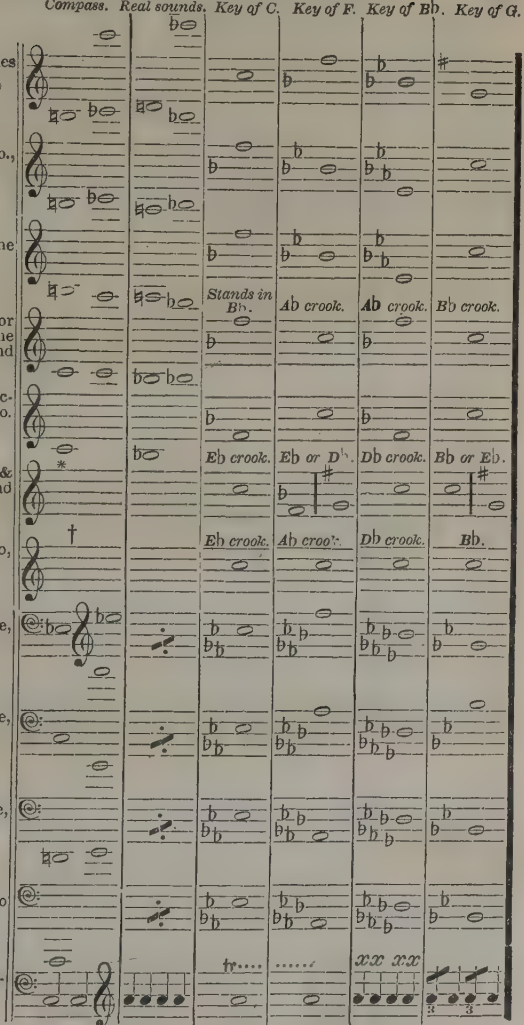
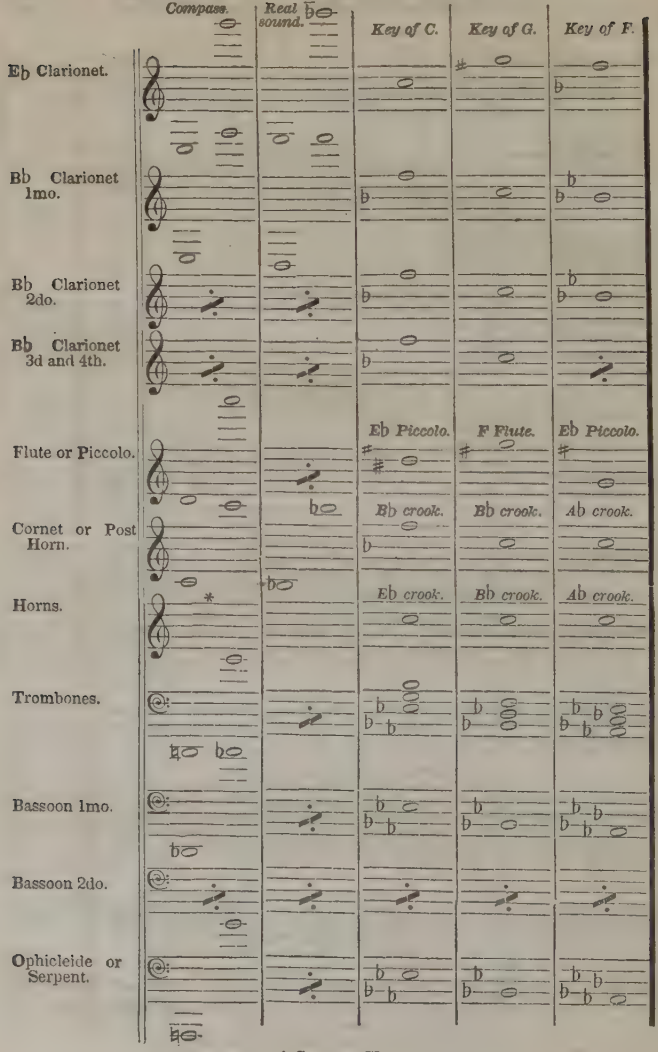
*The B♭ Ophicleide is sometimes used; the music should be written in the same keys which the B♭ Bugle has. See scales on page 83.



* See page 76.

† See page 73.


Compass.
Real sound.
Key of C.
Key of G.
Key of F.
Eb Clarionet.
Bb Clarionet 1mo.
Bb Clarionet 2do.
Bb Clarionet 3d and 4th.
Eb Piccolo.
F Flute.
Eb Piccolo.
Flute or Piccolo.
Eb crook.
Bb crook.
Ab crook.
Cornet or Post Horn.
Horns.
Trombones.
Bassoon 1mo.
Bassoon 2do.
Ophicleide or Serpent.

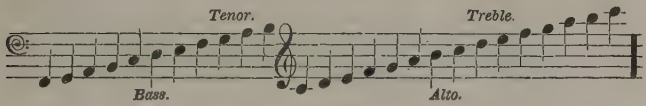
* See page 73.

There is little to be added to what has been already laid down in the preceding pages. In this last score, we have the clarionets, piccolo, bassoon and serpent. The same remarks which have been made (on page 82) respecting the $E\flat$ and $B\flat$ bugles, will apply to the $E\flat$ and $B\flat$ clarionets in this. The other clarionets usually serve to play an accompaniment or fill up the harmony. The bassoon and serpent, more especially the last-named instrument, usually perform the bass (see pages 72 and 73). The piccolo generally takes the air, moving an octave above the $E\flat$ clarionet; it is not in good taste to use this instrument too much, on account of its being so high and noisy.

Of the treatment of the other instruments, see preceding pages.

The Human Voice.

The varieties in the human voice, as regards pitch, may be divided into four chief classes:—1st, *The Treble* (*Soprano*), *Canto;* 2d, *Countertenor* (*Alto*); 3d, *Tenor*, and 4th, *Bass*, which in their whole extent form the following series of notes:

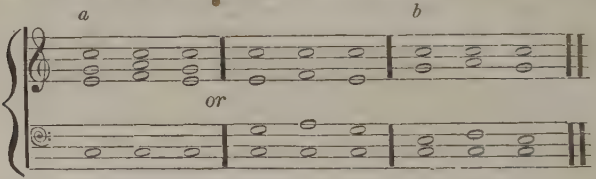


In compositions which are not particularly intended to exhibit the mastery of a voice of considerable range, it will not be desirable to transgress the above limits; and we would further remark, 1st, that the medium notes should be made use of the most frequently (especially in choruses), and the higher notes be introduced but sparingly, and with great caution; and, 2d, that although the melody may be allowed to move toward higher notes, and to reach them, as it were, by snatches, it should not dwell upon them too long, and that such notes should not be crowded with the pronunciation of too many syllables.

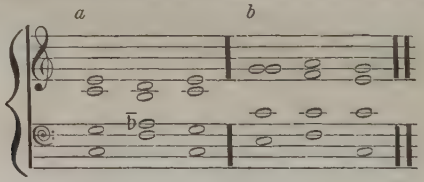
The middle tones, proceeding from the chest (*suoni di petto*), are at once the most powerful and least fatiguing for the singer: the lower a voice descends, the more difficult will be the intonation and execution; and a melody which dwells much in the low tones, will generally be found less prominent and effective, and the text, too, will in such case be less intelligible.

In concerted pieces it will at all times be attended with the most advantageous result, if each voice moves, as to distance, in equal proportion with the other; and the best effect will always arise from such an arrangement of each vocal part as will permit the voice to move within the best range of its compass. In the following exam-

ples, for instance, the arrangement at *a*, where every vocal part moves in a situation in which its respective notes retain yet their full force, will sound far better than the arrangement at *b*, where the tenor part is set so low as to be thrown greatly into shade.



In the following examples, on the other hand, it will be found that, if each of the parts be executed with equal force, the tenor part will unquestionably be more prominent than the treble, especially at *a*.



NOTE.—Such a predominancy in a middle part may at times have been in the view of the composer, and be attended with a good effect; but where this is not the case, it were to be wished that in the rehearsal and execution of such works, the relative proportion in the strength of the parts of a score were more attended to than is generally the case. It might at times be advisable to moderate, according to circumstances, the force of one of the parts, when such part, perhaps, derives an undue predominance in reference to the principal part, owing to the latter being set in a region unfavorable to effective intonation.

Compositions of choruses, in which every individual part is executed by several voices, should be treated with the greatest simplicity; and here the singers should be expected to do much less, in the way of ornament, quick passages, &c., than in solo songs, in which, as well as in concerted pieces to be executed by several solo parts (terzets, quartetts, quintetts, &c.), a more elaborate development and greater melodic decoration are permitted.

In unaccompanied vocal pieces of some extent, great care is to be taken that they do not become monotonous. To avoid this fault, the following points are proper to be attended to:—

1. The whole of the vocal parts should not always be employed together.

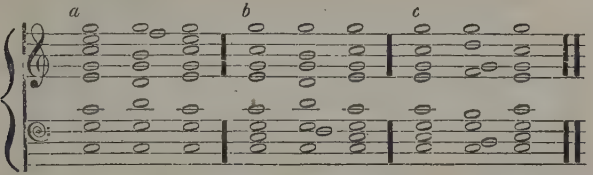
NOTE.—It may also be remarked, that the first appearance of a new and main subject in the course of the piece, will be rendered more perceptible and effective, if it be preceded by some rests in the part to which the same may be assigned.

2. Solo and chorus (single voices and tutti) may often take up each other alternately, whereby the essential advantage of contrasting periods and general relief in the harmonic picture is attained.

NOTE.—In works of more than four parts (viz., for six, eight, twelve, to sixteen voices), new periods of contrast may be formed by the expedient of employing at times exclusively the high parts (treble and countertenor), or also the middle parts (countertenor and tenor), and occasionally letting them fall in alternately with the lower parts (tenor and bass) in a dexterous and judicious manner. The whole number of the vocal parts may also be subdivided into separate minor choruses or bands, which are generally made to consist of equal voices.

3. It is highly conducive to the object in question (the avoiding of monotony), and productive of good effect, to cause one or more solo-voices to be accompanied softly by a vocal chorus. Care, however, should be taken on such occasions, not to sacrifice altogether the essential character of a chorus by reducing it to the level of mere instrumental accompaniment, a fault but too common in most of the modern arias with choruses, so frequently resorted to at present, especially in the operas of Rossini. It is, therefore, well to assign to the principal part of the chorus a defined melody likewise.

The bass being the fundamental part of a score, the harmonic prop, as it were, of the whole, particular care must be taken in polyphonic compositions (compositions of many parts), not to deprive it of its energy by bringing several of the lower parts too close to it. In the subjoined period of eight parts, for instance, the bass will be found much more prominent and effective, according to the treatment at *a*, than as it appears at *b*.

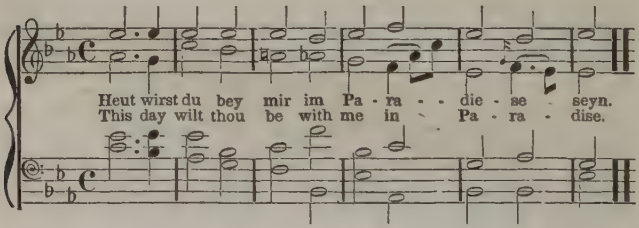


NOTE.—In passages so circumstanced, if they are to produce any effect, the parts of the score nearest to the bass part, should at all events carry a comparatively less quantum of sound; and this may be accomplished either by increasing the number of bass voices, or by allotting more powerful voices to the bass part.

Compositions for voices of the same class (such as for female voices, or male voices, alone), present a more limited range of notes. This circumstance obliging the composer to bring the parts too near each other, it follows, that in a piece of many parts of the above description a free melodic motion in every part cannot be very strictly attended to, and one voice will often be compelled to double the note of another, in unison, all which cannot but affect very materially the relative good keeping and proportion between the parts. Hence, a vocal piece for more than four voices of the same class will be found to be an awkward undertaking; and works of some length and of a

more elaborate nature will scarcely, under such limitations, escape the reproach of monotony, for they must in a great measure be destitute of the charm of contrast in their periods.

The general rule is, that the upper part should always carry the melody, and that the other parts should act as accompaniments to the same—(See what has been said on this subject in the chapter on melody and on the movement of the several parts of a score.) Occasionally, however, we find the principal melodic motivo (*canto fermo*) assigned with great effect to a middle part, and the motivo so placed will strike the ear the more, when it has already been heard once before in the upper part. This is the case in the following passage in Jos. Haydn's "Seven words of the Redeemer," where the principal melody lies in the countertenor.



There are particular classes of compositions, in which the principal melody is successively taken up by all the parts, and where, consequently, the melodic portion of every part receives an equal degree of development (*Canons*, *Fugues*). When such a union and interlacement of melodies is not merely a matter of *artificial* contrivance, but a composition in which the display of art and science has gone hand in hand with clearness of conception and genial inspiration, then may a work of this description well be deemed the highest effort of musical art. Examples of this kind must be looked for in Haydn's Creation, Handel's Messiah, in Mozart's *Davidde penitente*, and in his Requiem.

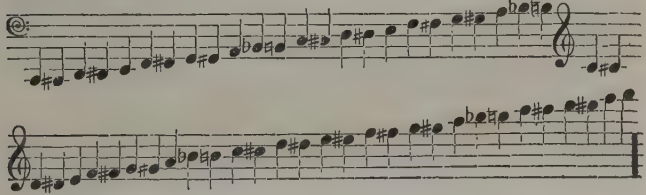
These few remarks on the vocal parts of a score are deemed sufficient for our purpose. That the composer must seize and be penetrated with the spirit of his poem, in order to breathe forth that spirit in musical sounds, that he must be intimately acquainted with the language for which he composes, so as not to sin against prosody and declamation, are matters of course; and it has already been stated, that in order to render his composition fit for the human voice, he should be a vocalist himself, without necessarily being a singer of first-rate execution.

The Organ.

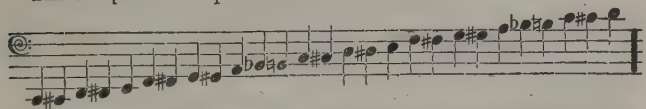
This is the greatest, and, as regards mechanical structure, the most ingenious and wonderful of all musical instruments. It is, therefore, our intention, to give some few hints relating to its proper treatment, which, while they are essential to the composer, may prove useful to the organ-player; observing, at the same time, that, without a knowledge of harmony and composition, it is scarcely possible to be a *good organist*. In order to indicate a mode of treatment for the organ suitable to its nature and character, it will be requisite to say a few words on the structure of the instrument in general.

The sounds of the organ, like those of the other wind instruments, are produced by a rush of air being made to enter a hollow tube; with this difference, that in the latter it is the breath of the performer which furnishes the stream of air, while the organ derives that supply from bellows, and that the musical treatment of its mechanism is effected by the touch of a range of keys (clavier). By this means, this gigantic instrument gains the advantage common to all keyed instruments, of being able to execute harmony and melody conjointly, while it enjoys the advantage, possessed by all wind instruments, of producing every tone in lengthened duration and with undiminished force, at the option of the player; although, as regards increase and diminution of the quantity of the tone once sounded, the modifications of *piano*, *crescendo*, &c., of which wind instruments are capable, cannot be put in practice in the case of the organ.

The greatest compass of the tones of the organ for the manual clavier, is as follows:—



The compass of the pedal clavier is as follows:—



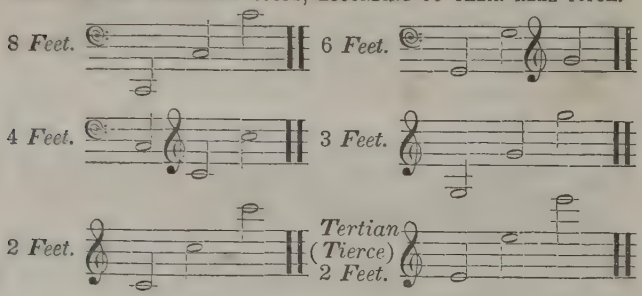
The range of most organs is not so extensive, many going no higher than third C; the low C sharp in the bass is also wanting, especially

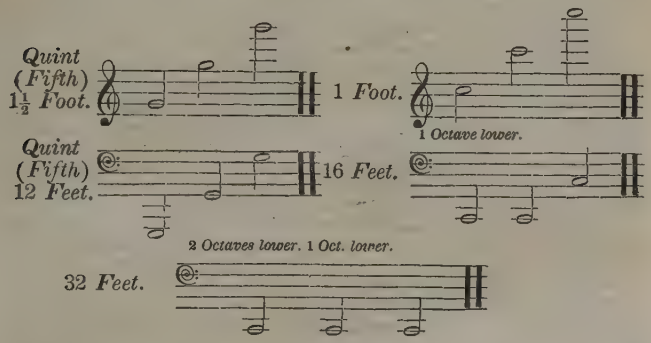
in organs of an older date; and in what are called *short-octave organs*, the further sounds, D sharp, F sharp, G sharp, and B flat, are not to be found.

The different stops are to be considered as so many distinct wind instruments, every one of which, excepting some few, presents the complete range of notes on the key-board; and may, at the pleasure of the performer, be used singly, or in various combinations, or even all together, when the utmost possible power of tone is aimed at.

Not all the stops set out from the same fundamental note; and there are some which yield the main sound of the organ, lowered or raised by one or more octaves; others also which give the fifth of the fundamental note, or its higher octave, or its third.

An open organ-pipe which is to give the low bass C, such as it is produced on the piano-forte, violoncello, bassoon, and by the human voice, must be 8 feet long. This circumstance has led to the practice of designating the region of tones appertaining to any particular stop by the length of their lowest pipes. Hence, a stop which presents the same range of notes as the piano-forte,* is called an 8-*foot stop*; a stop an octave higher, a 4-*foot stop*; if two octaves higher, a 2-*foot stop*. A stop which stands a fifth higher than the 8-foot stop, is called a 6-*foot stop*; one which yields the octave of the fifths, a 3-*foot stop*; a stop which gives the lower octave (of the 8-foot stop), a 16-*foot stop*; one which is two octaves lower, a 32-*foot stop*. Thus it is not uncommon to speak of a 16-foot tone, an 8-foot tone, a 4-foot tone, and to say, for instance, the double-bass has 16-foot tone; the bassoon, tenor, violin, flute, oboe, clarionet, &c., has 8-foot tone; the octave-flute 4-foot tone, &c.

TABLE OF THE DIFFERENT STOPS, ACCORDING TO THEIR REAL PITCH.

* The author here refers to the old piano-fortes of five or five and a half octaves. The illustration, by the notes themselves, given in the sequel, sufficiently explains his meaning.—Tr.



NOTE.—In stops where the smallness of the pipes renders it impracticable to complete the whole scale in its higher notes, it is usual to make the last octave the same as that which precedes it; this is called *repeating*. There are stops which in this manner "*repeat*" several times, such as the *mixture-stops* (stops in which every tone consists of several pipes tuned in different intervals, yet all sounding simultaneously, and which serve to augment the quantity of the sound).

With reference to the quality of the sound, there are stops which imitate the soft notes of the flute, the rich tone of the clarionet, the clear and piercing tones of the oboe, &c.

Many of the stops are solely calculated to fill up, and can only be employed in the way of strengthening and augmenting the tone, while others may be used singly, or in combination with others.

When these combinations take place in a manner corresponding with the peculiar character of every stop, and the performer treats them agreeably to such character, he will do precisely that which the composer achieves by means of a successful instrumentation.

With regard to the aim and the employment of the organ, the same may be considered to be threefold:—

1st. It is used as an independent instrument for ushering in the divine service, for introductions or preludes to hymns and musical performances in general. On such occasions, it is in the power of an able organist to display, in manifold ways, according to circumstances, not only his mechanical skill, but his knowledge of harmony and his inventive powers; in so doing, however, he will take care that his ideas and their execution be in accordance with the occasion and object for which his talent may happen to be called into action.

2d. The office of the organ, in the next place, is to accompany the singing of choral melodies. As these are sung by the whole community, it is essential that the organ accompaniment should be of a nature to direct the congregation in a sure and intelligible manner. To attain this end, the most simple mode of accompaniment will be

most to the purpose. Far-fetched harmonies, and a pompous display of science, are quite out of place on such occasions. Even in the merely instrumental interludes and symphonies, a sensible organist will refrain from using too great a latitude of *extempore* flights; he will feel of his own accord, that the plain object of the intervening symphonies is to connect the concluding note of a verse with the commencing note of that which succeeds it, in a natural manner, suitable to the general import of the melody and harmony; and he will see the impropriety of any attempt to go beyond the object in question, for the sake of making a parade of his mechanical dexterity or of the stock of his harmonic and contrapuntal acquirements.

3d, And last, we have to notice the employment of the organ as an important co-operator in musical performances of a sacred character. On such occasions, its functions are either *a*, those of a concertante solo instrument, or *b*, those of mere accompaniment.

a. The employment of the organ in sacred music, as a prominent solo instrument carrying the melody, is capable of producing a very great effect, and ought to be more attended to by the composers of sacred music of the present day. Some of the Masses of J. Haydn, as also his beautiful *Salve Regina*, and the *Graduale* in B flat major of the Abbé Vogler, will furnish remarkable instances of the successful employment of the organ in this way.

b. The organ acts as an accompaniment to sacred music, by giving the chords constituting the entire harmonic basis and texture of the piece. Without absolutely representing a defined melody, the organist ought nevertheless to choose the situation of the chords, so as to avoid any skips in the upper part. This choice necessarily depends on the option and judgment of the person charged with the accompaniment, in consequence of the vague and insufficient system of notation, which merely indicates the chords of harmonic support by a few ambiguous figures of numbers; for the part handed to the organist consists of the mere bass-notes with figures above them, expressing the chords which he is to play, and this part is termed the *Thorough-Bass Part*. The art of accompanying from such a part is called *Thorough-Bass Play*. The common chord is either not figured at all, or indicated by one of its intervals; its inversion by ^{6}, $^{6}_{4}$; the chord of the seventh by a 7, its inversions by $^{6}_{5}$, $^{4}_{3}$, 2, &c.

This mode of indicating an accompaniment is extremely incomplete, and totally inadequate for modern music; for, as the performer does not know how the part carrying the melody is made to move, he may select his chords in a situation so as to lie higher than the melodic part, and thus injure the effect of the composition. Endeavors, indeed, have been made to guide the performer with greater precision, by means of additional and more defined indications, such as "8va bassa," "media," &c.; but as, without these, the performer's attention is already sufficiently occupied to unriddle at a moment's notice a system of harmonic short-hand writing, frequently of a very intricate nature, the deciphering of the part is only rendered more and more

difficult by such additional expedients. Nor is the object of remedying this imperfection at all accomplished by allotting to the chord more figures than would be necessary for designating its nature, with a view, by such additional figures, to indicate in some degree the progress of the melody, and thus to enable the accompanying organist to follow the melody more closely; inasmuch, as by this means the number of the signs is still further augmented, and the rapid deciphering of the same rendered proportionably more difficult, because, according to this method, the larger interval will at times be placed at the top, frequently in the middle, and sometimes at the bottom.

Upon the whole, considering how powerfully the wind instruments are generally cast nowadays, we should say that the organ, if it is to be constantly at work in giving the chords, must be looked upon as totally superfluous, however useful it might be made in merely reinforcing the basses by means of the pedals. The orchestra, surely, is already in possession of the full and complete harmony, and the organ, if it strengthen the harmony materially, must necessarily overwhelm the wind instruments, and injure the effect of the latter. On the other hand, if this injurious effect is to be lessened by means of a weak accompaniment on the part of the organ, the organ accompaniment might just as well be dispensed with altogether.

The most proper way of employing the organ in modern music, would be to reserve its use solely for reinforcing the most energetic passages, and with this view to write the part so as to convey to the performer positive directions as to the time and manner in which he is to co-operate. The writing, as well as the deciphering, of such an organ-part, we are sure would take infinitely less trouble and time than the laborious inditing and unraveling of figures and signatures; while, on the other hand, the mode proposed would be more certain in its results, and produce greater effects.

Union of Song with the Orchestra.

In this union the voice should act the principal part, and the orchestra support it in the way of accompaniment. Hence it is requisite in solo songs to proceed very economically with the orchestral accompaniment, in order that the latter may not overwhelm the voice with too powerful masses of sound; and, secondly, to prevent the main interest of the vocal part from being lessened by too rich and elaborate figures, and independent counter-melodies in the instrumental parts. In these present times, alas! we have lived to witness many instances in which vocal compositions are so constituted, that the part of the voice might, without great detriment to the general effect, be consigned to, and executed by, any instrument at pleasure, or even be left out altogether. This is evidently a departure from the right path, as much as are those cases in which the orchestra is too perceptibly

thrown into the shade, although by the latter extreme the character of the vocal part will at least be preserved.

In choruses, or strongly cast concerting pieces of operas, the orchestra may be permitted to interfere more actively and in greater masses. The best effects, indeed, may be derived from a mode of accompaniment, in which the simple harmonic force in the vocal parts, strengthened perhaps, by other instruments, finds a supporting counter-subject in the rich and brilliant figures allotted to the stringed instruments. At the same time, the instruments may often, and with great propriety, serve as mere support and reinforcement to the vocal parts, and thus receive the same notes as the latter.

It depends upon the composer's good taste, and his matured experience of effect, to decide what instrument might most aptly be made to go with the voice, and in what cases this should take place. The most natural arrangement is to strengthen the treble with the first violin, the countertenor with the second violin, the vocal tenor with the tenor (viola), and the bass with the bass instruments. If the wind instruments are alone employed in reinforcing the voices, the flutes, oboes, and clarionets will naturally be fittest for the higher vocal parts; and the lower ones may be most advantageously associated, partly with the second oboes and clarionets, partly with the bassoons and horns.

The reader's own experience will have shown him how happily the splendid effects of the orchestra may be blended with song without injuring the *melody*, which ought at all times to be the main object. Of the proper union of both, the operas of Mozart, as also the *Creation*, the *Seasons*, and the Masses of Joseph Haydn, present the most ample and admirable examples both with regard to single vocal parts and choruses.

The foregoing brief instructions will suffice to form a concise compendium and guide for the use of beginners in the science of composition; but, above all, we must recommend to them to lose no opportunity of hearing with attention the performance of works of acknowledged merit, and to study diligently the scores of good masters; for here, too, as in every thing else, *experience* alone can lead to perfection and mastery.

PART IV.

OF THE CHARACTERISTIC

DIFFERENCE IN MUSICAL WRITING.

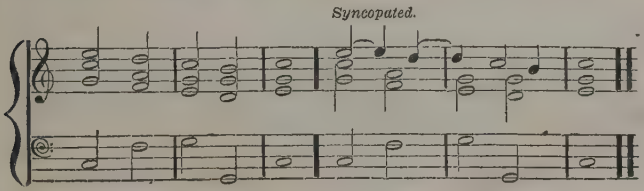
(DIFFERENCE OF STYLE.)

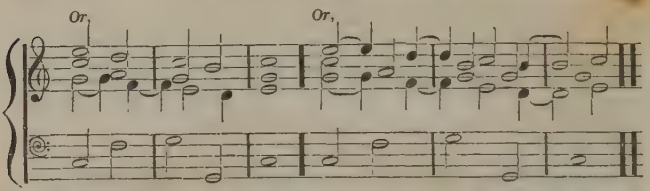
Of Difference of Style with reference to Technical Treatment.

In considering music with regard to difference in the mode of technical treatment, our attention directs itself to two principal varieties of style which have been established in the art, and which are employed sometimes separately, and sometimes blended with each other. They are designated by the appellations of *Strict*, or *Syncopated Style*, and *Free*, or *Unsyncopated Style.*

STRICT OR SYNCOPATED STYLE.

A work is said to be written in the *strict style*, when, first, the march of its melody is of a serious cast, and avoids all accidental embellishments and digressions ; secondly, when the weft of its harmony is drawn more closely together by the frequent suspension and retardation of individual intervals, while the notes belonging to the chord move on, and become component parts of a new chord. A suspended interval of this description is generally *consonant* in the first chord, and becomes a *dissonance* afterwards. This proceeding, which the Germans call *binding*, is generally termed *Syncopation.* Hence the appellation of *syncopated style.*





NOTE.—Hence it is that we find the rules proclaimed in books of theory, not to let dissonances step forth at once ("free"), in compositions in the strict style, but to prepare them previously; that is, to introduce them as consonances in the *antecedent* chord.

The strict style further demands that we should not too frequently resort to changes of different melodies, but keep hold of a principal melody; and not only propound it in *one* part of the score, but also allot it under various forms to the other parts. This repetition of the melody in different parts, is called *Imitation* (*imitatio*). The imitation may take place in the unison, the second, third, fifth, sixth, &c.*

FREE, OR UNSYNCOPATED STYLE.

The term of *free style*, or *unsyncopated style*, applies to those kinds of compositions in which such an artificial mode of treating the musical ideas is not aimed at; although, according to the object and circumstances, some of the characteristic features of the strict style are here also frequently resorted to, and, indeed, must be resorted to; because, without the aid of double counterpoint, to a certain extent at least, no work which in any way lays pretensions to some degree of scientific structure and development can well be accomplished.†

Of Difference of Style with Reference to the Different Objects of Musical Compositions.

IF we consider musical compositions with reference to the sensations which they are intended to express, and to the object and place of their execution, we may divide them into the following classes;

1st, Church music. 2d, Operatic music. 3d, Concert music. 4th, Chamber music. 5th, Military and dance music; in which two kinds rhythmical precision forms a distinguishing feature.

NOTE.—The author trusts he will not stand in need of an excuse for adopting here a classification different from that which has hitherto been usual, but which appeared to him to be too restricted, viz., church and chamber music.

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* See Imitation and Fugue, page 54. † See Lesson 33, page 51.

Of Church Music.

THE object of church music is to assist in the worship of the Almighty, to fill the mind of the hearer with religious feelings, and to raise his thoughts above all earthly considerations. This can only be effected if the *melody* is simple and of a noble character, scorns all unnecessary, tinselly ornaments, and refrains from every thing which merely enables the singers or players to exhibit their mechanical dexterity.

It is here that the powers of *harmony* should be rendered available in their greatest energy, without, however, indulging in artificial modulations, or injuring the purity and clearness of the melody by combinations of too complex a nature, and an accumulation of dissonances without object; for that which is truly great must present itself to the mind in the simplest and clearest form.

NOTE.—As music of this kind is destined for large buildings, it is necessary, even upon physical grounds, to avoid too rapid figures and modulations; because it is acoustically impossible to hear these distinctly in such places.

It may be easily conceived that, in regard to technical treatment, most of what has been said above on the subject of *Strict Style*, will be applicable to this class of music. But the mere observance of the rules of the strict style will as little suffice to produce a work calculated for this holy aim, as it would be wrong to condemn a work as unfit for church music, which, although emanating from religious feelings and holy inspiration, might happen to fall short of one or the other of the laws of the strict style, founded, after all, upon conventional authority and usage.

Church music occurs in a two-fold form; viz., as *choral music* and as *figurate music*.

In choral-chant, the melody moves in the most simple and easy intervals of tone, without any passing notes which might serve the purpose of ornament, in steps at once slow and solemn, and mostly of equal duration.

As the choral melody is to be sung by the whole congregation,* the extent of its range ought not to be great; but limited, if possible, within the space of an octave. Care is also to be taken that the air do not ascend too high or drop too low, in order to render its execution practicable to an assembly composed of voices of so different a pitch. The limits we should be inclined to propose would be D or C for the lowest, and E, or at the utmost F, for the highest notes.

Let the harmonic accompaniment, in sacred tunes of several vocal parts as well as for the organ, be simple, noble, and energetic, and in accordance with the character of the poetry. It ought neither to be showy and inclining to parade, lest it turn off attention from the

* This is not the case in this country, yet still the remark will apply to our choirs generally.

melody, nor too meagre of interest. Do not seek to surprise the hearer by too frequent a use of dissonances, unusual turns, modulations, and transitions; but be careful, at the same time, not to convert simplicity into monotony, by employing, exclusively, fundamental chords and their first-inversions.

It is in *figurate music*, where the congregation does not co-operate, that the *chorus* is of primary importance; and here the composer finds ample scope for displaying the powers and capabilities of harmony in their full extent. It is here that an elaborate harmonic development, such as the fugue displays in the highest perfection, will be in its right place, and may be resorted to with the greatest success. But to produce a work of this description, in which, instead of artificial contrivance constituting its only merit, the inspiration of genius shall, throughout, predominate over the highest efforts of mere art, is the greatest problem in musical composition; a problem which, successfully solved, presents the highest masterpiece of which the art is capable.

The vocal solo, which, if ably applied, forms a happy contrast with the energies of the chorus, should not aim at displaying the mechanical dexterity of the singer, which ought to be considered as merely the means of attaining the end proposed. It should breathe the language of that genuine pious feeling which is a stranger to all outward show, and seeks to appear before the Eternal Being in submissive humility. Hence we cannot but condemn, as contrary to the object in view, the arias in several cantatas of no very remote date, in which tasteless and unmeaning divisions, roulades, and other fringe-work distract the attention, and tear and distend the words of the text in the clumsiest manner.

If the student is desirous of practically knowing how the genuine vocal solo for the church ought to be constituted, let him consult some of the arias in Handel's *Messiah*—above all the admirable soprano song, "I know that my Redeemer liveth;" also the solos in Mozart's *Requiem*, several solos in the masses of Haydn, and in his oratorio, the *Creation*.

Figurate music is either *simply vocal*, or vocal with *instrumental* accompaniment. As we have spoken of both kinds in the Chapter on the Employment of Vocal Parts and Instruments, and as all that has hitherto been said upon this matter in general, is also applicable to the present subject, we shall content ourselves with adding the following brief remarks:—

NOTE.—Vocal music in parts, without accompaniment, is much too little cultivated in our present times, which are rather distinguished by the great progress made in regard to a rich and elaborate treatment of instrumental scores. But the circumstance of the brilliant effects of this advance in instrumentation having injudiciously been applied to church music also, has greatly injured figurate choir singing, and, indeed, true church music in general. The choirs have more and more been neglected; and those admirable public institutions of earlier times, which were to be met with in every place of any note at all, and in which choirs of singers were taught and formed, have gradually disappeared altogether in many towns, or, at least, greatly gone into decline. The degree of cultivation which this kind of church singing must have re-

ceived in the days of our ancestors, may be inferred from the numerous works of motetts which have come down to us from the age in question, and which plainly bespeak a very considerable stage of cultivation on the part of the singers of choir music.

Figurate music, with *instrumental accompaniments*, ought only to be resorted to on extraordinary and solemn festivals; while pure vocal music, in combination with the organ, should alone be employed on common occasions. It would also be highly desirable that, in the Protestant Church, music were brought into more intimate union with the divine service, and that the hymns of the congregation were more frequently relieved by choir singing; for it cannot be denied that, in the Catholic Church, music, when it is employed, appears as an essential and integral part of the service, and thus produces a much greater impression than is the case in Protestant communities, into which it is rather admitted by sufferance, and where it stands as it were an insulated stranger. At the same time, we are willing to admit that many of the modern compositions for the Catholic Church are exceedingly frivolous and far from corresponding with the dignity of genuine church music.

Of Concert Music.

This is the field which presents the greatest scope of development in the treatment of individual instruments, as well as of the whole of them conjointly.

The *Symphony* is the highest climax of instrumental music—a combination of several instruments, in which every one appears in more or less rivalship with the other, to participate in the general co-operation for melody and harmony. A brilliant, animated, rich style, grand and vigorous melodies in well-poised alternation with soft and tender thoughts, striking and decisive basses, energetic modulations, the boldest interlacements and imitations of melodies and rhythms, the utmost successive changes, and the most varied union of the instruments, co-operating in the general effect, at one time individually, at another simultaneously—now as principals, now as accompaniment, or reinforcing and filling up the score—such are the characteristic features of the symphony. In order to satisfy these requisites, great mastery of harmony, and knowledge of all the instruments, will be found to be indispensable.

In the *Overture*, the requisites pointed out for the symphony are called for in a less degree. In cases, moreover, where the overture serves as introduction to a work of greater extent, such as an opera, oratorio, &c., its nature and character is defined by the contents of the work itself: inasmuch as its object ought to be to indicate the contents of the composition which it ushers in. The symphony, on the contrary, is an independent, entirely unfettered creation of musical imagination.

The *Concerto* is destined to display the *character* and *capabilities* of an *instrument*, supported and accompanied by the rest of the orchestra, all the instruments of which, however, are not requisite in such co-operation. It is, therefore, essential and natural that the instrument in question should act a prominent part, whether it be by means of impressive delivery or mechanical skill. That, on such an occasion, the character of the instrument should be carefully attended to, and its mechanical treatment fully understood by the composer, is a matter

of course. A composer and virtuoso, whose aim is a mere accumulation of mechanical intricacies, and who affords no opportunity of gratifying the *feelings* of his hearers by genuine touches of *expression*, does not come within the pale of the foregoing definition; and much less so, if he conceives the *non plus ultra* of "virtuosity" to consist in striving to render things possible which militate against the nature of the instrument. Feats of this kind are pretty much of a piece with those of a rope-dancer, &c.

Of Chamber Music.

Chamber music (*musica da camera*) also consists of instrumental and vocal music.

Under the class of instrumental music of the chamber style, we include compositions for *single* instruments; either without any accompaniment whatever, or combined with other solo instruments, acting both as accompaniment and *concertante*.

The piano-forte is unquestionably best adapted to compositions for exclusive solo performance; because it affords an opportunity of combining the melody with every possible kind of harmonic figures, and for displaying in great perfection the mechanical skill of the performer. Every one knows what admirable works of art, of this class, have been produced for this instrument by Mozart, Clementi, Dussek, Beethoven, J. B. Cramer, Hummel, Ries, &c., and to what a degree of perfection its mechanical treatment has been carried in our days; indeed, it is but too true, that many of the more modern works consist of little else but accumulations of harmonic and executive intricacies.

The different kinds of compositions of this class are, the *Fantasia*, *Sonata*, and *Variations*, besides those works which are intended to serve as guides for acquiring the mechanical mastery of the instrument, among the productions of which latter description, the studies and exercises of Cramer, Clementi, A. Schmidt, and Steibelt, deservedly maintain an eminent degree of celebrity.

Solo compositions for *other* instruments, inasmuch as they do not admit of any harmonic treatment, can scarcely serve any other purpose than that of promoting practice, and displaying mechanical skill. Among all the other instruments, however, the *violin*, by being capable of yielding several tones at once, is calculated, if ably treated, to represent harmonic combinations, although not at all times of a perfect description; but it requires considerable skill and talent on the part of the performer to produce satisfactory results in this respect.

Compositions for several solo-instruments united, may be for instruments of the *same* kind, or of *different* kinds.

The *piano-forte* being, of itself and singly, sufficiently favored by a rich store of sounds, is very rarely joined to more than another instrument of its own kind.

The several *violin-instruments* are variously coupled together: as *ducts*—for two violins, violin and tenor (viola), violin or tenor and

violoncello, two violoncellos: as *trios*—for two violins and violoncello; violin, viola, and violoncello: as *quartetts*—for two violins, viola, and violoncello: as *quintetts*—for two violins, two tenors, and violoncello (occasionally also, two violins, one tenor, and two violoncellos): as *sestets*—for two violins, two tenors, and two violoncellos.

NOTE.—We have only here adverted to the most usual combinations, although others may sometimes be resorted to.

A union of *wind instruments of the same kind* cannot well be carried beyond the quartett; because the range of notes, which is in every instrument the same, would be too limited for such a purpose. Even duets, trios, and quartetts, for merely flutes, clarionets, or bassoons, are liable to the reproach of monotony.

A much greater scope of effective variety is derived from the junction of instruments of a different kind, which may extend from two to twelve, and even more instruments. Who is ignorant of the admirable compositions of Mozart in this department—his sonatas for the piano-forte and violin, his trios and quartetts for the piano-forte?—the classic works of Beethoven in this line; above all, his incomparable Septuor, a masterpiece of instrumental conbination?—the excellent productions of Dussek and Hummel, especially the grand Septuor of the latter?

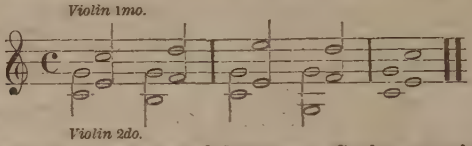
With regard to the technical treatment to be observed in all these instrumental combinations, it may be proper to add a few remarks. In compositions of more than four parts, it is scarcely possible that each part should maintain an independent melodic progress throughout; and it will often be necessary to have recourse to duplications, &c. But in trios and quartetts, it is required that all the parts should move in regular melodic progress, and participate in the development of the principal subjects. Every part receives here an independent march of its own; and it is in few cases of exceptions only, that one part ought to be suffered to proceed conjointly with another, in unison or in the octave. Such exceptions may occur upon occasions where the harmony is to be rendered particularly forcible, or the melody conspicuously prominent.

NOTE.—There are certain kinds of quartetts or trios, where a principal part takes the lead with a view to display a certain degree of executive skill, and is merely accompanied by the other parts, without their taking any decisive share in the display and development of the several melodic ideas upon which the aggregate of the score is founded. Compositions of this description should not be called *quartetts*, but rather solos with accompaniment, concertante-pieces, sonatas with accompaniment.

As in the real duet, that is, in compositions strictly consisting of two parts, a complete and perfect harmony is impossible, and even in the trio, the harmony still must remain incomplete, the defect is remedied by breaking the chords, and by introducing figures in which the elementary sounds of the chords are connected by passing notes, thus endeavoring to satisfy the demands for harmony made by the ear.

As the various violin instruments are capable of producing several sounds at once, it follows that in duets for such instruments, as well as in cases where but *one* violin instrument co-operates, the exhibition

of a full harmony is by far more attainable. Thus, the foregoing melody, if assigned to two violins in the following manner,



would form a complete score of four parts. Such an employment of double notes, we are aware, is objected to by many writers, as an expedient foreign to the duet style; but although we are free to admit that passages of this description are no longer scores in two parts, we would not wish to deny to the instruments in question the use of such double notes, where the demands of a complete harmony may render them desirable. Let the reader compare, for instance, the beautiful Duet of Spohr, for violin and viola, with any other in which the composer has strictly persevered in assigning to the two instruments no more than two parts, for instance, a flute duet, where, of course, it is impossible to hear more than two notes at the same time; and a correct musical feeling will, we are sure, vote unconditionally in favor of the former.

The same mode of treatment also applies to cases where the pianoforte takes its share. This instrument is not on that account deprived of the full scope of its rich harmonic co-operation; for if such were the case, we should just miss the most essential feature of the pianoforte, and forego the greatest advantage that can be derived from an association with that instrument.

Under the head of *vocal music* of the *chamber-style*, we have to class the *Song*, and all the vocal compositions of a similar kind as to form, which are more immediately intended for domestic use, such as *Romances*, *Ballads*, *Glees*, *Rounds*, &c., with or without accompaniment.

The composition of a song as far as regards its character, should be most strictly governed by the nature of the poetical text; and reflect, as it were, the sense of the poetry with the utmost possible simplicity. It is on that account that the melody has to avoid too great a range of scale, intervals of difficult execution, unmeaning passages and decorations not suited to the text, modulations without object, and not called for by the import of the words, &c. Here the accompaniment is to be nothing but *accompaniment;* although, where the subject of the poetry demands it, the instrumental support may assume a greater activity and importance. In cases, also, where the poem, in its progress through several stanzas, varies as to sense and expression, and where the composer nevertheless deems it expedient to retain the same melody, it is often desirable to vary the accompaniment, and impart to it greater significancy. When, and to what extent, such changes may be introduced, at what time a higher coloring is to be applied, and when a lower, are questions which must be entirely left

to the decision of a sound judgment, united to cultivated taste. That in compositions of this class the greatest regard is to be had to correct declamation, is self-evident.

In the romance and the ballad, the composer, according to circumstances, may use greater latitude of freedom.

The tunes of songs, if they be clear and easily understood, are best calculated to exert an influence on the people at large. They are soon caught by every ear, repeated, spread over the country, and thus often productive of important and extensive results. This is shown by several melodies which have made their way to the mass of the people, and spread themselves over whole nations. To invent such a *national air* is far from being so easy a task as may perhaps be imagined. It requires a happy moment of inspiration, to reflect the vivid impression of the poetry by a clear and most intelligible melody of winning simplicity, and yet breathing a peculiarity and originality of character.

The piano-forte is best adapted for the accompaniment of music belonging to this class in general. The guitar, likewise, and the harp, especially in romances and ballads, will be found to be in their right place.

Of Military and Dance Music.

THE characteristic feature of both these classes consists in a prominent and decisive display of rhythm; the principal aim of both melody and accompaniment being to mark all the rhythmical periods and sections with the utmost precision.

The prominent character of *military music* may be seriously solemn, majestically imposing and brilliant, joyous, or wild and tempestuous.

As this music is always executed in the open air, the vehicles most adapted to it are the wind instruments; among which, those of loud sound are preferably employed in strengthening the melody, while the noisy instruments of percussion are in their proper place to mark and strengthen the rhythm.

Dance music presents itself in two forms; it is either intended for *social* amusement, or for *theatrical* purposes.

Social dances require music, the melody of which moves in short, simple, and easy periods and rhythms; the harmonic accompaniment marking and reinforcing the rhythmical sections as much as possible, and the melody being at all times prominently impressed on the ear. Here a harmony founded on the most simple chords will be in its proper place, and all harmonic and contrapuntal artifices would be totally misapplied. A happy instrumentation may be the means of rendering dance melodies still more interesting and fascinating.

There are some characteristic dances, in imitation of the dances peculiar to particular nations or tribes, and greatly differing as to character; such as the *Polonaise*, the *Hungarian*, the *Swabian* dance tunes, the *Scotch*, &c.

There are dances of a serious as well as cheerful character. To the former class belong the *Minuet* and *Polonaise;* to the latter, the *Waltz*, the Country-dance, Scotch Reel, and many others.

The *theatrical* dance being by far more artificial than the *social* dance, its musical composition admits of a much greater development of the melodic ideas, as well as a higher degree of rich and elaborate harmony. A more particularly extensive and important scope presents itself in that species of music in which the theatrical dance rises to a higher and more dignified rank of the art, by representing feelings, actions, and events; to which representations the term of *Ballet* is assigned. Here the composer, by being called upon to express a variety of dramatic situations, to accompany the pantomimic action appropriately, to supply, as it were, the absence of language, and to depict faithfully the character of the dancing *dramatis personæ*, will have it in his power to task his genius with the solution of many an interesting problem.

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